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15
1920
March 2
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CATALOGUE
OF
Engravings,
Drawings in Pencil & Water=Colour,
AND OIL PAINTINGS.

FIRST DAY'S SALE.

ENGRAVINGS.

The Property of W. S. Brough, Esq., J.P., of Leek.
*Sold by Order of the Executors; and from various Private sources, many
in early states and many printed in colours,*

BY
W. Ward, J. R. Smith, J. Watson, F. Bartolozzi, V. Green, P. Simon, R. Brookshaw,
after G. Morland, J. Pollard, Sir J. Reynolds, J. Opie, G. B. Cipriani, R. Westall,
and G. Romney;

SPORTING PRINTS.

including, Shooting, Fishing and Hunting Subjects;

AQUATINTS AND PRINTS

of Danish and Swiss Costumes; line and colour prints by Engravers of the French
School;

ENGRAVINGS AND WOODCUTS

by A. Durer, Martin Schongauer, Lucas Cranach, H. S. Beham and other early
masters.

SECOND DAY'S SALE.

DRAWINGS IN PENCIL & WATER-COLOUR

BY
J. S. COTMAN W. CALLOW, R.W.S. COPLEY FIELDING D. G. ROSSETTI
CH. CONDER SIR ALFRED EAST, SIR P. LELY VAN DE VELDE
DAVID COX R.A. ANTON MAUVE

ALSO
OIL PAINTINGS.

The Property of Sir Harry Malet, Bt., D.S.O., O.B.E.,
of Wilbury, near Salisbury, and others,

Comprising examples of the ENGLISH SCHOOL, by

R. P. BONNINGTON DAVID COX A. HACKER, R.A. J. M. W. TURNER
T. SIDNEY COOPER, BIRKET FOSTER B. W. LEADER, R.A. JAMES WALES
R.A. T. GAINSBOROUGH C. H. SHANNON, A.R.A. AND OTHERS

and of the French, Italian, Dutch and Spanish Schools, etc.

WHICH WILL BE SOLD BY AUCTION
BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P., G. D. HOBSON, M.A., AND
MAJOR F. W. WARRE, O.B.E., M.C.),

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35 NEW BOND STREET, W. (1),

On TUESDAY, MARCH 2nd, 1920, and following day,
AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise, between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds, 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense immediately after the conclusion of the sale ; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared either by public or private sale without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited ; and *if any loss is sustained in the re-selling of such lots as are not cleared, or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble servants,

SOTHEBY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1).

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CATALOGUE
OF
Engravings, Drawings in Pencil
AND
Water Colour & Oil Paintings.

FIRST DAY'S SALE.

THE PROPERTY OF
the late W. S. Brough, Esq., J.P.,
of Leek.

SOLD BY ORDER OF THE EXECUTORS.

Lot		
ugh	1	A Collection of Etchings and Woodcuts, by G. Cui ^t t, R. Westall, J. Crome, E. W. Cooke, and other English engravers 65
	2	Fancy Subjects, Landscapes, etc., by H. B. Chalon, Barker, Angelica Kauffman, C. M. Fanshawe, and others 29
ine	3	French Costumes, Fancy Subjects, Landscapes, etc., by J. Callot, Le Potre, C. Mellan, Perelle, and others 74
ough	4	Etchings of Mythological Subjects, Domestic Scenes, Landscapes and Portraits, by Brebierre, Denon, J. A. Chevalier, and others 40
ney	5	Line Engravings and Etchings of the French School, by C. Chalon, Chatelain, and others 76

8	6	Line Engravings and Etchings by W. Faithorne, W. Hollar, C. De Pass, F. Barlow, T. Worlidge, and others	57	G
8	7	Early Italian Etchings, after Pesarese, Marc Antonio Raimondi, etc.	62	Spec
5	8	Mythological Subjects, by Maglioli, Bossi, and others	40	Brou
-3 10	9	Etchings by Canaletto, Piranesi, Roberti and others	21	Rein
18	10	Battle Scenes by Cortese; Portraits, Costumes and other Subjects, by Italian engravers	a parcel	Brou
1	11	Landscapes, Fancy Subjects, Military Scenes, etc., by Perignon, R. de Hooghe, Van Meulen, and others	a parcel	Bur
8	12	Landscapes, by Both, J. Cats, Van Kussell, and other engravers	66	Brou
9	13	Etchings of Animals, by Van Os, A. Cuyp, Paul Potter, and others	60	do
2 10	14	Landscapes and Figure Subjects, by and after Weirotter	36	Peter
10	15	Etchings by Van Vliet, C. Dusart, Hondius, Ostade, and others	33	Brou
10	16	Fancy Subjects, Animals, etc., by Count de Goudt, Gheyn, A. Blooteling, Bloemart, and others	32	Burn
2 12	17	Etchings of Animals by Paul Potter, Karel Du Jardin, P. De Laer, and N. Berghem	69	Brou
4	18	Sporting Subjects and Animals, by F. Jonckheer, M. De Bye, and other engravers	65	Burn
9	19	Landscapes, by A. Waterloo, J. Both, Everdingen, and others	41	Brou
10	20	Landscapes and Fancy Subjects, by H. Swanevelt and K. Du Jardin	39	Burn

- deford* 21 Man Blowing a Horn, The Granary, The Knife Grinder, and other Subjects, by A. Ostade ; and other Etchings, by C. Bega, P. Molyn, and others 22 2
- Barini* 22 The Virgin Weeping over the Dead Body of Christ, and other subjects, by H. Goltzius ; and others by Saenredam, Matham and Vorsterman, after H. Goltzius 37 2 4
- meuf* 23 The Adoration of the Magi, The Prodigal Son, and other subjects by Matham ; Landscapes and Fancy Subjects, by Genoels, Le Neue, Muller, Saenredam, and others 38 1 2
- 2950* 24 Jan Lutina, by Rembrandt 1 1 16
- wood* 25 The Adoration of the Shepherds, The Circumcision, The Repose in Egypt, and The Flight into Egypt, by Rembrandt 4 1 16
- right* 26 The Ratcatcher ; Abraham entertaining Angels ; Man Drawing from a Cast ; Christ Crucified between Two Thieves, and The Prodigal Son, by Rembrandt 5 1 16
- wood* 27 Student at a Table with Candle-light ; Beggar-woman with a Gourd, and others by Rembrandt ; and various subjects after Rembrandt by Worlidge, Schmidt, and other engravers 22 1 16
- to* 28 The Effects of Jealousy, by A. Durer (B. 73) 1 1 16
- right* 29 Samson Killing the Lion (B. 2) ; The Three Kings bringing Presents to the Infant Christ (B. 3) ; The Last Supper (B. 53) ; The Virgin and Child (B. 101) ; The Holy Family (B. 102) ; and The Last Judgment (B. 124), by A. Durer, *woodcuts* 6 1 16
- side* 30 The Passion of Jesus Christ (B. 4-15), by A. Durer ; eleven of the set of twelve, *woodcuts* 11 1 16
- right* 31 The Passion of Jesus Christ (B. 16-52), by A. Durer ; thirty-three of the set of thirty-seven, *woodcuts* 33 1 16

- 32 The Apocalypse of St. John, by A. Durer (B. 60-75), *woodcuts* 16 *Reas*
- 33 The Life of the Virgin, by A. Durer (B. 76-95), fourteen of the set of twenty, *woodcuts* 14 *Reu*
- 34 The Martyrdom of 1,000 Saints (B. 117); The Three Bishops (B. 118); The Martyrdom of St. Catharine (B. 120); Ercules (B. 127); and three others, by A. Durer, *woodcuts* *Bro*
- 35 The Virgin and Child, The Crucifixion, and two others, by Wierix; The Rape of Amymone, by J. Van Essen, etc., all after A. Durer 16 *Rea*
- 36 The Passion of Jesus Christ; Subjects from the Life of the Virgin, etc., by various engravers, all after A. Durer 57 *Geo*
- 37 The Creation of Eve; Adam and Eve; Venus and Cupid; Virgil Suspended in a Basket; and five others, all by Lucas Van Leyden 9 *Bro*
- 38 The Flagellation, by Martin Schongaur (B. 12); The Thought of Death, by M. Zatzinger (B. 17); St. Bartholomew, by W. A. H. (B. 18); and five others 8 *do*
- 39 A Group of Horses, by J. B. Grun; The Descent from the Cross, by Urse Graf; two plates from the Apocalypse, by J. Von Frankfurt, after Durer; and others by Burgmair, Hans Schaufelein, Lucas Cranach, etc., *woodcuts*; and Mars and Venus, by H. Burgmair 19 *Leu*
- 40 A Collection of Early German Woodcuts, by Wolfgang Stuber, Koenig, Hans Burgmair, H. S. Beham, and others 96 *Bro*
- 41 The Master, I.B.: Saturn (B. 11), and The Combat of Gladiators (B. 22) 2 *do*

- ugh 42 Barthel Beham: Avarice (B. 38) and four others; L. Hopfer: The Flagellation, and Christ Bearing the Cross (B. 7 and 11) 6
- lo 43 H. S. Beham: The Expulsion from Paradise (B. 7); The Prodigal Son (B. 35); Adam and Eve, and three woodcuts 6
- do 44 H. S. Beham: Judith (B. 11); Leda (B. 112), and three others 5

Various Properties.

- ing 45 The Chinese Junk, "Keying," coloured; Ioway Indians, by T. Morel, *lithograph, portraits, views, etc.* 10
- ences 46 Views of Saltburn, Staithes, Redcar, and Middlesborough, by J. Jordison, after T. Thorpe; Richmond, Richmond Hill, and Richmond Bridge, *lithographs*, after W. Westall; and other English Views 17
- insen 47 Danish Costumes, *in colours*; and Views in Denmark 9
- hansen 48 Castle Island, and River Kenmare near Killarney, by J. Jukes, after T. Walmsley, *aquatints, printed in colours* 2
- hansen 49 Swiss Costumes, *aquatints, printed in colours* 8
- 50 Views in Switzerland, by Salathé, Hurlimann, J. J. Tanner, Bebi, and other engravers, *aquatints in colours*; and other aquatint Views in Switzerland and Italy, *mounted in a scrap book* 32
- d 51 Thomas, Prince of Savoy, by Pontius; Paul Pontius, by Pontius; Count Mansfeld, by Van Voerst; and other portraits by various engravers, all after Vandyck, *mounted in a volume* 43

- 52 A. Durer: The Passion of Jesus Christ (Bartsch 3-18), six of the set of sixteen, namely numbers 7, 10, 11, 13, 16 and 17 6 *Pass*
- 53 A. Durer: THE LITTLE PASSION (B. 16-52), the set of thirty-seven, the title being a copy; six of the impressions have the Latin text on the back; *woodcuts* 37 *Rev*
- 54 A. Durer: The Last Supper (B. 5), with Latin text on the back; and The Dragon with the Seven Heads (B. 71), with Latin text on the back; *woodcuts* 2 *Rea*
- 55 A Print Case, blue hard grain morocco gilt, solid line borders and frames of broad gold ornaments, lined with white watered silk, brass clasps 1 *Bro*
- 56 Racehorses: "Cossack" and "Chanticleer," by C. Hunt, after H. Hall and J. W. Hillyard, *in colours* 2 *Can*
- 57 Racehorses: "Macaroni," by J. Harris, after H. Hall; and "Orlando" and "The Princess," by C. Hunt, after W. J. Shayer; *in colours* 2 *do*
- 58 The Grand Leicestershire Steeple Chase, by C. Bentley, after H. Alken, plates 1, 2, 4, 5, 7 and 8, *in colours* 6 *How*
- 59 Fox Chace, after Wolstenholme, the set of four, *in colours* 4 *do*
- 60 River Scenery: the set of eighteen engravings, by T. Lupton, C. Turner, W. Say, J. Bromley, G. H. Phillips, S. W. Reynolds, after J. M. W. Turner and T. Girtin, *India paper proofs, with letterpress* 1 vol. *Hope*
- 61 Views in the Himala Mountains, by R. Havell, after J. B. Fraser, twenty views and frontispiece, *aquatints, printed in colours, bound in a volume, and two loose engravings* 1 vol. *Spec*

- 62 Twenty-four Views in St. Helena, The Cape, India, Ceylon, Abyssinia and Egypt, by Havell, Bluck and Hill, after H. Salt, twenty-four views and frontispiece, *aquatints, printed in colours, bound in a volume* 1 vol. 8
- 63 Gipsies, by W. Ward, after G. Morland, *printed in colours* 1 25
- 64 THE BARN DOOR, by W. Ward, after G. Morland, *printed in colours* 1
- 65 Caricatures on George IV, Mrs. Fitzherbert, Napoleon, William IV, Mrs. Jordan, etc., by Gillray, and other caricaturists, *mostly coloured, mounted and loose in a volume* 36
- 66 A March to the Bank; Ancient Music; French Invasion, or Buonaparte Landing in Great Britain; A New Way to pay the National Debt; A Sale of English Beauties in the East Indies, and other caricatures by J. Gillray, G. Cruikshank, and others, *mounted and bound in a volume* 49
- 67 J. GILLRAY: A Collection of one hundred and eighty-seven caricatures, including Wife and No Wife; The Morning after Marriage; The Visit to Piccadilly; L'Assemblée Nationale; Fatigues of the Campaign in Flanders; The Union Club; The King of Brobdingnag and Gulliver; The Life of William Cobbett, the set of eight plates; and others on Napoleon, Political and Social Life, etc., *mounted and bound in a volume* 1 vol.

FRAMED.

- 68 Joseph's Bloody Garment brought to his Father, by J. Murphy, after Guercchino, *in colours, on glass* 1
- 69 Burial of General Fraser, *in colours, on glass* 1
- 70 Le Bourget, after De Neuville, *proof*; and Marion Hood, by T. L. Atkinson, after T. E. Gaunt, *signed proof* 2

- 71 Earl of Mulgrave, by C. Turner, after Briggs; John Wesley, by W. Ward, after G. Romney; and Napoleon, by Maile, after Girodet Trioson 3 He.
- 72 Charles I and Family, by B. Baron, after Vandyck; William Pitt, by A. Cardon, after H. Edridge; and George Tierney, by W. Nutter, after Abbott 3 Reid
- 2 15 73 Robert Burns, by J. Zeitter, after Nasmyth, *open letter proof*; and Admiral Keats, by W. Ward, after J. Jackson 2 Par
- 74 Anna Maria Schurman, by C. Van Dalen, after Van Ceulen; and Portrait of a Man, by P. Drevet, after Largilliere 2 Rea
- 75 Tom Sayers, by Hullmandel, *lithograph, in colours* 1 Rui
- 76 Duke of Bedford, by P. W. Tomkins, after Hoppner, *coloured* 1 mea
- 77 Clytie, by F. Bartolozzi, after Caracci, *coloured, late impression*; The Waltz, *coloured*; Georgette, by H. Garnier, after André, *coloured*; and a photograph of a drawing by Velasquez 4 Sal
- 78 Painting, History and Geography, by F. Bartolozzi, after G. B. Cipriani 3 Holler
- 79 College Jockies, by T. Rowlandson; Autumn, published by Sayer and Bennett; and The Laughing Audience, published by Carington Bowles, *all in colours* 3 Bra
- 80 A Short Horned Heifer, by W. Ward, after T. Weaver, *printed in colours* 1 Par
- 81 Studies from Nature, by and after J. Ward, *open letter proof*; and a Woman at a Window, after G. Dow, *proof before letters* 2 Jacob
- 82 Blackfriars Bridge, *aquatint, printed in colours* 1 Elli

erman	83	LONDON MARKETS, by M. Dubourg, after J. Pollard, the set of four, <i>printed in colours</i>	4	23
derman	84	FIGHTING DOGS, by J. R. Smith, after G. Morland, <i>printed in colours</i>	1	10
nes	85	The Wood Gatherers, <i>aquatint, printed in colours</i> ; and The Sleeping Child, by Bartolozzi, <i>printed in colours</i>	2	10
derman	86	Fair Canace, and Fair Emily, <i>aquatints, a pair, printed in colours</i>	2	10
all	87	CHASTITY and LOVE, by A. Cardon, after H. Singleton, a pair, <i>printed in colours</i>	2	
derman	88	Miss Stephens, by H. Meyer, after G. H. Harlow, <i>printed in colours</i>	1	

AFTER SIR J. REYNOLDS.

ityard	89	James Beattie, by J. Watson, <i>open letter proof</i>	1	
all	90	Boy in a Venetian Dress, by J. Dean, <i>proof</i>	1	
alityard	91	Cornelia and Her Children (Lady Cockburn), by C. Wilkin	1	
derman	92	Mrs. Tollemache, by J. Jones	1	
le	93	Mrs. Montagu, by J. R. Smith	1	
	94	Portrait of a Lady, <i>pastel drawing</i>	1	
	95	Lady Christian Moray, by J. Faber, after Davison		
all	96	Of Such is the Kingdom of Heaven, and The Spirit of a Child in the Presence of the Almighty, by F. Bartolozzi and W. Dickinson, after Peters, <i>printed in colours, the pair</i>	2	

- | | | | | |
|----|-----|---|---|-------------|
| 2 | 97 | Fire and Water, by F. Bartolozzi, after G. B. Cipriani | 2 | 11 Kuder |
| 3 | 98 | The Sleeping Nymph, by P. Simon, after J. Opie, <i>coloured</i> | 1 | 13 Bral |
| 5 | 99 | Hebe, by F. Bartolozzi, after G. B. Cipriani, <i>coloured</i> | 1 | do |
| 9 | 100 | PRUDENCE AND BEAUTY, by F. Bartolozzi, after G. B. Cipriani, <i>printed in colours</i> | 1 | 14 Meati |
| 18 | 101 | THE TRIUMPH OF BEAUTY AND LOVE, by F. Bartolozzi, after G. B. Cipriani, <i>printed in colours</i> | 1 | do |
| 5 | 102 | Mrs. Carnae, by J. R. Smith, after Sir Joshua Reynolds | 1 | 15 Bral |
| 11 | 103 | Children at Play, by F. Bartolozzi, <i>printed in colours</i> | 1 | do |
| 2 | 104 | Caroline and Lindorf, by J. Ogborne; and the Companion Print, by J. Strutt, <i>proof before title</i> , both after T. Stothard, a pair, <i>in brown</i> | 2 | 16 Meati |
| 1 | 105 | The Power of Innocence, and The Innocent Stratagem, by J. Strutt, after T. Stothard, a pair | 2 | do |
| 1 | 106 | The Industrious Cottager, and The Rustic Lover, after F. Wheatley, <i>coloured</i> , a pair | 2 | 17 Thompson |
| 2 | 107 | Tragedy, by F. Bartolozzi, after G. B. Cipriani, <i>printed in colours</i> | 1 | 18 Bral |
| 5 | 108 | The Sportsman's Visit, and The Sportsman Preparing, by G. and C. Hunt, after E. F. Lambert, a pair, <i>printed in colours</i> | 2 | 19 Bral |
| 11 | 109 | Manchester Coach, Going down Hill, and A Four-in-Hand, by Reeve, after Pollard, <i>printed in colours</i> | 2 | 20 J. J. J. |
| | 110 | Shooting, Fishing and Hunting subjects, <i>nine small coloured prints in three frames</i> | 3 | 21 Kuder |

- he 111 The Poacher, by J. Scott, after P. Reinagle, *printed in colours* 1
- eleph 112 Race Horse, "Spaniel," by E. Duncan, and J. Webb, after J. Ferneley, *printed in colours* 1
- diford 113 Royal Telegraph Manchester Day Coach, by R. Havell, *in colours* 1
- all 114 Le Moment de Reflexion, and Le Moment de Imagination, by Bartolozzi, a pair, *printed in colours* 2
- is it 115 THE NORFOLK FOX HOUNDS, with portraits of John Chapelow and Henry Taylor, by T. Fairland, after W. C. Baker, *lithograph, in colours* 1
- sciter 116 FOX HUNTING, by E. Bell, after G. Morland, the set of four, *in colours* 4
- do 117 INNOCENT MISCHIEF and INNOCENT REVENGE, by G. Zancon, after R. Westall, a pair, *printed in colours* 2
- d. all 118 High Street, Oxford, by J. Bluck, after A. Pugin, *aquatint, in colours*; and Magdalen Tower and Bridge, by J. Basire, after E. Dayes 2
- 119 EAST VIEW and WEST VIEW OF HARROW SCHOOL, by W. Nicholls, after T. Rickards, *aquatints, in colours, a pair* 2

The Property of a Gentleman.

FRAMED.

- 120 LOUIS XVI, and MARIE ANTOINETTE, by R. Brookshaw (Chaloner Smith, 14 and 15); Louis XVI, *third state*, and Marie Antoinette, *1a state*, the pair, *very rare* 2
- 121 MARIE JOSEPHINE LOUISE DE SAVOYE (Comtesse de Provence) by R. Brookshaw, after Drouais, *very rare* 1

- 35 122 COUNTESS OF AYLESFORD, by V. Green, after Sir J. Reynolds
(C.S. 4), *second state, fine* 1 Y
15 123 HON. MRS. TOLLEMACHE, by J. Jones, after Sir J. Reynolds
(C.S. 73), *second state* 1 do
43 124 LOUISA, LADY STORMONT, by J. R. Smith, after G. Romney,
(C.S. 159), *first state* 1 do

The Property of a Lady.

FRAMED.

- 4 125 Leda, by J. Condé, after Cosway; and Venus, by and after
J. Condé, a pair, *printed in colours* 2 Bra
3 126 Polindo and Albarosa, by J. Condé, after R. Cosway, *printed*
in colours 1 Ba
5 127 Mrs. Fitzherbert, by J. Collyer, after J. Russell, *printed in*
colours 1 head
1 128 The Three Witches, *mezzotint, printed in colours*; Queen
Margaret and the Robbers, by Condé, after R. Cosway;
and other fancy and historical subjects *a parcel* 1 Lew
44 129 Caricatures on Dancing, etc., by Cruikshank, Gillray and
other English and French artists 79 do
3 130 Balloon Hunting, by Gillray: The Flying Man, and other
prints on ballooning 6 Spe
6 131 Route de Poste, and Le Kalmuck, by Debucourt, after
C. Vernet, *aquatints, in colours*; and Course de Tartares 3 Lew
132 Death of General Moreau, *aquatint, in colours, proof* 1 Spe
133 Artillery on the March, and Soldiers Drilling, by and after
J. A. Atkinson, *in colours* 2 Pa

- hel 134 Les Jets d'eau, *proof*, and Les Petards, by Auvray, after Fragonard 2
- aghi 135 Sporting and prints on Horsemanship; a Collection of one hundred and thirty-seven engravings by J. E. Ridinger, Canot, Horthemels, Callot, and other engravers, *mounted in an old scrap book* 1 vol.
- ny 136 Old Master engravings, by L. Van Leyden, H. Goltzius, D. Hopfer, and others; Early Caricatures, fancy subjects, French and English book illustrations, etc; a Collection of three hundred and fifty-nine engravings, *mounted in a volume* 1 vol
- arles 137 The Meeting of Layla and Majnoun, *Indo Persian drawing* 1

Various Properties

- all 138 Madame Catalani, by Freeman, after A. Buck, *printed in colours* 1
- ohe 139 SIR THOMAS OVERBURY, by R. Elstracke, *very rare* 1
- do 140 ROBERT, EARL OF ESSEX, by R. Boissard, *very rare* 1
- ader 141 The Marriage of Henry IV of France and Marie de Medicis, *early French line engraving* 1
- ahy 142 James Mingay, by C. H. Hodges, after G. Romney; Richard Twining, by C. Turner, after J. J. Halls; and a portrait of a nobleman 3
- 143 JAMES BOSWELL, by J. Jones, after Sir J. Reynolds 1
- 144 Duke of Northumberland, by J. C. Stadler, after C. Rosenberg, *in colours* 1

- 207 145 Young Burns at the Grave of his Father, by Bate, after
A. Buck, *in colours* 1 *Bas*
- 310 146 View near Oakhampton, Devon, by Cartwright, after
Walmesley, *aquatint, printed in colours* 1 *Bre*
- 212 147 G. B. Tiepolo : two etchings from the scarce set "Scherzi
di Fantasia," and another 3 *Colu*

FRAMED.

- 148 Cries of London : Milk below Maids, by L. Schiavonetti,
and Duke Cherries, by A. Cardon, both after F. Wheatley 2 *Bas*
- 149 Boys Skating, by E. Scott, after G. Morland 1 *Bre*
- 150 The Mayor of Garratt, by and after H. Richter, *printed*
in colours 1 *Lors*
- 151 The Marriage, by J. Dean, after F. Wheatley 1 *Bre*
- 152 The Recruiting Officer, by R. Stanier, after F. Wheatley 1 *Bre*
- 153 Mrs. Armstrong, by and after J. R. Smith 1 *do*

The Property of an Officer.

FRAMED.

- 154 French Retriever, by A. Mathey, after C. Troyon, *remark*
proof ; La Forêt, by Courtry, after Van Mareke ; and
two others 4 *Ber*
- 155 The New Pupil, after F. Walker ; First Steps in Life, after
R. Caldecott ; and two others, all by E. Gaujean 4 *Bre*

- 156 The Children of Charles I, by A. Mathey, after Vandyck,
signed proof; and Portrait of a Man, by C. P. Slocombe,
after Rembrandt 2
- 157 The Postboys, after H. Stacy Marks; and The Waning of
the Honeymoon, after G. H. Boughton, both by
L'huillier 2
- 158 The Young Anglers, by C. Waltner, and three others 4
- 159 Le Menuet de la Mariée, and La Noce au Chateau, by
Debucourt, *late impressions, in colours* 2
-

SECOND DAY'S SALE.

Drawings in Pencil & Water-Colour

AND

OIL PAINTINGS.

The Property of an Officer.

DRAWINGS.

IN THE PORTFOLIO.

W. VAN DE VELDE.

- | | | | |
|-----|---|---|-------------|
| 160 | Two Sketches of Men-of-War, <i>on one mount</i> | 1 | <i>Park</i> |
| 161 | Sketches of Men-of-War, <i>four</i> | 4 | <i>do</i> |
| 162 | A similar lot, <i>three</i> | 3 | <i>Burn</i> |
| 163 | A similar lot. <i>four on two mounts</i> | 2 | <i>do</i> |
| 164 | A Shipping Scene; and two Sketches of Men-of-War, <i>on one mount</i> | 2 | <i>meat</i> |
| 165 | A Sketch of Battle Ships, $7\frac{1}{4}$ in. $\times$ 20in., <i>from the Howard Collection</i> ; and a Sketch of Ships at Sea | 2 | <i>Boh</i> |
| 166 | Men-of-War, <i>two sketches on one mount, from the Howard Collection</i> , 9in. $\times$ $7\frac{1}{2}$ in. and 10in. $\times$ 7in. | 1 | <i>Bar</i> |

167	A Man-of-War, <i>pencil and wash</i> , 14in. $\times$ 9 $\frac{1}{2}$ in., from the Howard Collection	1	
168	Men-of-War, <i>pen and wash</i> , 5in. $\times$ 6in.	1	
169	Ships in a Calm Sea, <i>pencil and wash</i> , 5in. $\times$ 8 $\frac{1}{4}$ in.	1	
170	Men-of-War setting Sail, <i>pen and wash</i> , 10 $\frac{1}{4}$ in. $\times$ 17 $\frac{1}{4}$ in.	1	
171	Shipping with a Harbour in the distance, <i>pencil and wash</i> , 8in. $\times$ 14 $\frac{1}{2}$ in.	1	
172	Men-of-War Becalmed, <i>pencil and wash</i> , 6 $\frac{1}{4}$ in. $\times$ 16in.	1	
173	Ships in a Breeze, <i>pen and wash</i> , 11in. $\times$ 17in.	1	
174	Etchings of Naval Battles.	7	

Various Properties.

DÜRER.

175	Drawing of a Bison, <i>in ink</i> , 5 $\frac{1}{2}$ in. $\times$ 7 $\frac{1}{2}$ in.	1	
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WHISTLER.

176	A Sea Shore, 9 $\frac{1}{2}$ in. $\times$ 21in., <i>water-colour</i>	1	
177	An Album containing about forty drawings in <i>pen, pencil, and water-colour</i> , by Hieronymus Wierix, A. Carracci, Parmigiano, Fra Bartolomeo, and other eminent early Masters, <i>many from the W. B. Scott Collection</i>	41	

FRAMED.

ROSETTI.

178	Head of a Girl, <i>in coloured chalks</i> , 13in. $\times$ 11in.; and another, portrait of William Morris, <i>in red chalk</i> , 16in. $\times$ 12in.	2	
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WALKER.

- 179 Children in the Hay; and Children with a Dog and Cart, *pencil drawings*, a pair, 5in. × 7in. 2

SIR ALFRED EAST, R.A.

- 180 A Landscape, with River and Swans. (a view on the Somme), *water-colour*, size 13 $\frac{3}{4}$ in. × 20 $\frac{1}{4}$ in. 1

G. B. CASTIGLIONE.

- 181 Study of a Calf, *pen and ink*; A Girl on a Donkey, by Havard Thomas, *pencil*; A Labour of Love, *pen-drawing*, by G. Du Maurier; and another 4

TITIAN.

- 182 A Landscape, with a river and town, *pen and ink*, 9 $\frac{1}{4}$ in. × 15 $\frac{1}{4}$ in., from the Collection of Sir Peter Lely 1

TITIAN.

- 183 Head of a Young Man, *pen and ink*, 9 $\frac{1}{4}$ in. × 6in. 1

TITIAN.

- 184 Study of Figures Dancing, *reed pen and wash*, 4 $\frac{1}{4}$ in. × 9 $\frac{1}{2}$ in.; and a Venetian Scene by Canaletto, *in sepia*, 3 $\frac{3}{4}$ in. × 5 $\frac{1}{4}$ in. 2

PARMIGIANO.

- 185 Head of a Young Woman, *pencil*, 16in. × 10 $\frac{1}{2}$ in.; and a Study of 2 Children, by Correggio, *pencil*, 7 $\frac{1}{2}$ in. × 5 $\frac{1}{2}$ in. 2

VANDYCK.

- 186 Portrait of a Man, *pen and wash*, 10 $\frac{1}{2}$ in. × 7in. 1

CLAUDE.

- 187 An Upright Wooded Landscape, *pen and wash*, 16in. × 7 $\frac{1}{2}$ in.

CLAUDE.

- Edward* 188 Four Studies of Cows, *pencil, in one frame*; and two others,
by Gainsborough, *in one frame* 2 5

SIR P. LELY.

- do* 189 Portrait of a Young Woman, *three-quarter face, in coloured
chalks, 10½ in. × 8 in.* 1 13

VAN DE VELDE.

- Res* 190 Shipping Scene, *wash drawing, 10 in. × 16 in.* 1 14

WATER-COLOURS.

IN THE PORTFOLIO.

W. CALLOW, R.W.S.

- me* 191 Beech Trees, Inverary, *7½ in. × 14 in.*; and Vesuvius, *7 in.
× 10 in., both signed* 2 5

W. CALLOW.

- do* 192 Ponte Molle, *10 in. × 14 in.*; and The Piazza Maggiore,
7 in. × 10 in., both signed 2 11

W. CALLOW.

- do* 193 Meta from Sorrento, *7 in. × 14 in., signed* 1 18

W. CALLOW.

- do* 194 A Castle on the Lahn, *6 in. × 10 in., signed* 1 3

W. CALLOW.

- Res* 195 Teatro Marcellus, Rome, *14 in. × 10 in., signed* 1 3

W. CALLOW.

- Res* 196 Moonlight on the Rhine, *8 in. × 12 in., signed* 1 11

W. CALLOW.

197 Bolton Abbey, 10in. × 14in., *signed*

1

W. CALLOW.

198 Folkestone, 9½in. × 13in., *signed*

1

W. CALLOW.

199 Sidmouth, 10in. × 14in., *signed*

1

W. CALLOW.

200 A Highland Scene, with Mountain Torrent, 10in. × 14in.,
signed

1

W. CALLOW.

201 A Highland Scene, with River and Waterfall, 10in. × 14in.,
signed

1

W. CALLOW.

202 Scotch Scenery with Lake and Stream, 10in. × 14in., *signed*

1

C. R. BONE.

203 Portrait of "Mario," 1836, 13in. × 8½in.

1

FRAMED.

MODERN SCHOOL.

204 Design for a fan mount

1

CHARLES CONDER.

205 Two Figures with a Cupid, *oval, on silk*, 6in. × 4in.

1

C. A. HUNT.

206 Street Scene by Night, 4½in. × 4½in., *signed*; and another,
a Cartoon, by F. C. Gould

2

LEWIS BAUMER.

- 207 Head of a Girl, *pencil and coloured crayons*, 10in. × 8in. 1

J. S. COTMAN.

- 208 Scene in a Wooded Park, 6in. × 9in. 1
 * * * *From the Barningham Hall Collection.*

- 209 Miniature of a Lady, *in walnut case* 1

IRWIN BEVAN.

- 210 The Victory at Portsmouth, 7in. × 13in., *signed*; and The
 Fish Quay, Whitby, by Frank Rousse, 13in. × 9in.,
signed 2

BIRKET FOSTER.

- 211 A Country Lane with Cottage and figures, 6in. × 7in. 1

D. G. ROSSETTI.

- 212 Far Away Thoughts, 9in. × 7in. 1

COPLEY FIELDING.

- 213 Naworth Castle, 8in. × 11in. 1

J. M. W. TURNER.

- 214 Landscape, with a Weir and distant Hills, 9in. × 11in. 1

DAVID COX.

- 215 A View in North Wales, 10in. × 14in.; and another by the
 same, 6in. × 9½in. 2

ALFRED MONTAGUE.

- 216 Shipping off the French Coast, 6in. × 9in., *signed* 1

D. COX.

- 217 A View in North Wales, *on rough paper*, 11½in. × 18½in. 1

JULES LESSORE.

- 218 Front of an old House, Rouen, 11in. × 14in., signed

1

ANTON MAUVE.

- 219 Study of a Girl with a Cow, in coloured chalks, 14in. × 10½in.,
initialled A. M.

1

The Property of a Gentleman.

OIL PAINTINGS.

FRAMED.

R. P. BONNINGTON.

- 220 Santa Maria, Venice; and another, a pair, 17in. × 21in.

2

N. DIAZ.

- 221 Wooded Landscape with figures, 16in. × 12in.

1

ENGLISH SCHOOL.

- 222 A Gipsy Girl, 24in. × 20in.

1

R. P. BONNINGTON.

- 223 A Visit to the Returned Explorer, 25in. × 21in.

1

J. STARK.

- 224 Wooded Landscape with River in background, 24in. × 18in.,
on panel

1

J. RUSSELL, R.A.

- 225 Portrait of a Lady, pastel, oval, 30in. × 24in., in carved
frame

1

R. P. BONNINGTON.

- 226 A View on the French Coast, 21in. × 32in.

1

JAN STEEN.

- thes* 227 After the Repast, 32in. × 25in. 1

T. GAINSBOROUGH.

- 2* 228 Landscape with ruined Castle, 31in. × 23in. 1

ENGLISH SCHOOL.

- 2* 229 Portrait of a Lady, 35in. × 28in. 1

R. P. BONNINGTON.

- holo* 230 Coast Scene near Boulogne, 24in. × 38in. 1

J. M. W. TURNER.

- ton* 231 River Scene with ruined Bridge, 36in. × 48in. 1

SPANISH SCHOOL.

- hor* 232 Portrait of a Gentleman seated, 58in. × 44in. 1

ENGLISH SCHOOL.

- o* 233 Portrait of a Young Man, 36in. × 28in. 1

Various Properties.

EARLY ENGLISH SCHOOL.

- ee* 234 Portrait of a Lady, *half length, on copper*, 8 $\frac{1}{4}$ in. × 6 $\frac{1}{2}$ in.

EARLY GERMAN SCHOOL.

- and* 235 St. Jerome in his Study, 28in. × 40in. 1

SIR ALFRED EAST, R.A.

- ore* 236 Glowing Sunrise, *signed*, 16in. × 22in. 1

C. H. SHANNON, A.R.A.

- id* 237 The Bride, 22in. × 22in. 1

C. H. SHANNON, A.R.A.

- 238 A Study of Two Heads, 7in. × 8in.

1

B. W. LEADER, R.A.

- 239 A Welsh River, 14in. × 20in., *signed and dated*, 1879

1

A. HACKER, R.A.

- 240 "Doris," portrait of a young girl, 24in. × 20in.

1

VAN BALEN.

- 241 A Garden Scene, and Companion, a pair, *on copper*, size 22in. × 28in.

2

ENGLISH SCHOOL, 1797.

- 242 Portrait of Elizabeth Stuart Cotton, *canvas*, size 30in. × 25in.

1

ENGLISH.

- 243 Portrait of Henrietta Maria Bowdler, *canvas*, size 30in. × 25in.; and one other

2

DUTCH SCHOOL.

- 244 Landscape with a River and House, many figures, *panel*, size 20in. × 33in.

1

FLORENCE VAL-HUNTER.

- 245 Lord Kitchener, *signed and dated*, 1916, 24in. × 20in.

1

NIEMANN.

- 246 Landscape with River, 20in. × 30in., *signed*

1

HOGARTH.

- 247 Portrait of the artist, 30in. × 25in.

1

CANALETTO.

- 248 Venetian Scene, 19in. × 50in.

1

YEEND KING.

- 249 On the Teigne, *signed*, 10in. × 7in. 1

T. SIDNEY COOPER, R.A.

- 250 Studies of Cows, a pair, 7in. × 12in. 2

N. DIAZ.

- 251 Nymph Seated, in a landscape, 13in. × 9½in., *signed* 1

T. GAINSBOROUGH, R.A.

- 252 A Landscape with a river and anglers, 13½in. × 17in. 1

THEODORE GUDIN.

- 253 A Seascape with shipping, 15in. × 24in. 1

VANDYCK.

- 254 The Crucifixion, 26in. × 18in., *on panel* 1
 * * Exhibited at the Grosvenor Gallery, Vandyck Exhibition, 1886-87.

THE

Property of Sir Harry Malet, Bt., D.S.O., O.B.E.,
 of Wilbury, near Salisbury.

KNELLER.

- 255 Lord Chancellor King, 30in. × 25in. 1

JAMES WALES.

- 256 Portrait of Mhadowjee Sindia, 30in. × 25in. ; and Captain Hiern, 30in. × 22in. 2

PALMA VECCHIO.

- 257 Violante, 27in. × 23in. 1

BORGONONE.

- 258 A Battle Scene, *on copper*, 17in. × 17in. 1

BORGONONE.

- 259 Battle Scenes, a pair, 12in. $\times$ 19in. ; and another, 12in. $\times$ 17in. 3

MURILLO.

- 260 Two Beggar Boys, *on panel with arched top*, 12in. $\times$ 9in. ; and Battle Scene, Dutch School, 16in. $\times$ 21in. 2

ITALIAN SCHOOL.

- 261 Landscapes, a pair, 18in. $\times$ 28in. 2

ITALIAN SCHOOL.

- 262 The Holy Family, with Saints and Angels, 18in. $\times$ 14in., *on copper* ; and The Virgin and Child with St. Joseph, 14in. $\times$ 11in., *on copper* 2

JEAN BAPTISTE.

- 263 Flowers in a Vase, 15in. $\times$ 11in., *on panel* 1

DUTCH SCHOOL.

- 264 A River Scene, 14in. $\times$ 20in. ; The Lamentation, 12in. $\times$ 20in. ; and The Adoration of the Magi, 20in. $\times$ 14in. 3

CORREGGIO (SCHOOL OF).

- 265 Children at Play : and Children Asleep, *panels*, a pair, 25in. $\times$ 38in. 2

CORREGGIO (SCHOOL OF).

- 266 Infant Bacchanalians ; and Children with a Death's Head, *panels*, a pair, 19in. $\times$ 49in. 2

CORREGGIO (SCHOOL OF).

- 267 Children at Play, *panel*, 19in. $\times$ 50in., *in carved wood frame* 1

RUBENS.

- 268 The Judgment of Solomon, 23in. $\times$ 32in., *panel*; and
another after Wouvermans, 22in. $\times$ 24in. 2

ITALIAN SCHOOL.

- 269 St. Sebastian; and St. Thomas, *both on copper*, 7in. $\times$ 5½in. 2

DUTCH SCHOOL.

- 270 Portrait of a Cavalier, *panel*, 23in. $\times$ 18in.; and two others 3

ENGLISH SCHOOL.

- 271 Portrait of a Gentleman in Armour, 18in. $\times$ 15in.; and
another portrait 2

COTES.

- 272 Portrait of a Lady, *pastel*, 23in. $\times$ 17in. 1

KNELLER.

- 273 Portrait of a Lady, *oval*, 30in. $\times$ 25in.; and another, Por-
trait of a Lady, 30in. $\times$ 25in. 2

KNELLER.

- 274 Portrait of Lady King, 30in. $\times$ 25in. 1

JAMES WALES.

- 275 An Indian Lady, 30in. $\times$ 25in.; and Portrait of Noor al
Deen Hussein Khan, 46in. $\times$ 36in. 2

SPANISH SCHOOL.

- 276 Portrait of a Gentleman in Armour, 32in. $\times$ 38in. 1

TITIAN.

- 277 Portrait of the Emperor Ferdinand, 28in. $\times$ 33in.; and a
Portrait of Prince Rupert 2

FRENCH SCHOOL.

278 Italian Landscape with Ruins, 39in. × 53in.

1

FRENCH SCHOOL.

279 Italian Landscape with Ruins, 37in. × 53in.

1

REMBRANDT.

280 Tobit and The Angel, 27in. × 36in.

1

JAGER.

281 Portrait of Maria Anna Specht, 34in. × 27in.

1

CLAUDE.

282 A pair of upright Classical Landscapes, 46in. × 34in.

2

POUSSIN.

283 A Storm, 29in. × 46in. ; and a Woman with two Children,
in the style of Boucher

2

DUTCH SCHOOL.

284 Extensive Landscape with figures in the foreground, 35in.
× 48in.

1

DUTCH SCHOOL.

285 Dutch Men-of-War, 31in. × 49in.

1

DUTCH SCHOOL.

286 A Harbour with Lighthouse and Shipping, 35in. × 54in.

1

DUTCH SCHOOL.

287 Shipwreck outside a Harbour, 36in. × 55in.

1

DE HEEM.

288 Still Life, 32in. × 43in.

1

RAPHAEL.

- 289 Virgin and Child with Saints, 30in. $\times$ 40in., *in carved wood frame* 1

REMBRANDT.

- 290 A Man reading, *on panel*, 26in. $\times$ 34in. 1

KNELLER.

- 291 William Wyndham, 49in. $\times$ 39in. 1

KNELLER.

- 292 Portrait of a Lady, 29in. $\times$ 24in. 1

JAMES WALES.

- 293 Bhyro Pundit, 28in. $\times$ 20in. ; and Souae Madarou Peshwa, 25in. $\times$ 29in. 2

JAMES WALES.

- 294 Mr. Seaton, 28in. $\times$ 25in.; and Ballajee Pundit Nanna Furnaveese, 24in. $\times$ 28in. 2

DUTCH SCHOOL.

- 295 A Landscape, 19in. $\times$ 25in. ; and another 2

TITIAN.

- 296 Portrait of a Gentleman in a White Ruffle, 18in. $\times$ 15in. 1

SOTHEBY, WILKINSON & HODGE,
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE
OF
CHOICE
PAINTINGS
FROM
Seberal Famous Collections.

Day of Sale.

WEDNESDAY, THE 24TH OF MARCH.

1920.

FIVE CENTURIES OF ART.

TREASURES OF FIVE CENTURIES TO BE SOLD AT SOTHEBY'S.

More than ordinary interest attaches to the sales at Sotheby's on the 24th, 25th, and 26th of this month on account of the drawings by old masters belonging to the Marquess of Lansdowne which will be sold on the 25th, together with drawings by Masters of the English School from the collection of Mr. J. P. Heseltine.

The greater interest will, of course, centre in the Lansdowne drawings, partly owing to the fact that so little is known of this collection and also because it will be found to contain some very fine drawings by masters of the Early Italian School, 15th century Italian, French, Dutch, and English Schools.

It is enough that these drawings came from collections made by famous artists of the 17th and 18th centuries, and it is certain there will be prizes of great value, in the collection, for the artist has that peculiar gift of selecting for his delight just those things which for ever retain their interests and value to mankind.

The drawings by English masters from the collection of Mr. J. P. Heseltine date from the 17th century to our own times as represented by Millais and Whistler.

The interest in this collection will be of quite a different character, the historical and political being less and the artistic interest greater in some respects, especially in the case of those examples done in pure line with pencil or chalk or pen and ink with or without washes or tints, and in the comparison of each individual master's method of expressing himself and accumulating studies and materials for large pictures.

Sir David Wilkie's "Reading the News of the Battle of Waterloo" in pen and ink should be very interesting. Other studies in black, chalk and wash, chalk and water-colours will give clues to this master's methods.

Two Turner pen and ink drawings of boats, etc., will be eagerly sought for. Examples of T. Stothard from the Percy collection, Rowlandson, Alfred Stevens, Morland, Hogarth, Hoppner, Flaxman, Etty, Constable, Bonington, etc., will illustrate the wide outlook all these men took and their natural desire to express themselves in clear line.

On the 24th will be offered paintings of Old Masters of the Dutch, Italian, Flemish, German, French, and English schools. Most of the big names figure in the catalogue, but Rembrandt, Vandyck, Reynolds, Raeburn will attract most attention.

The two Raeburns will be well looked at, as they have been at Eaglescarnie since they were painted, and the two portraits by Vandyck of Charles I. and his Queen will also have many admirers.

How the Dutch pictures will stand the test of the sale room remains to be seen.

The last day of the sale will be the 25th and will consist of works of art, bronzes, pottery, carpets, furniture, carved wood (Italian and German of the 16th and 17th centuries), Rouen delft, earthenware, porcelain, antique glass, tapestries, etc., all the work of famous masters from the 14th century downwards.

Items of especial value are the Elizabethan Tapestry maps, the bronze group of Benvenuto Cellini, and the gallery table belonging to the Marquess of Lansdowne.

The sales will be preceded by two-day views and will doubtless through Sotheby's with many enthusiasts.—G. K. Y.

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things ...	0	12	6
Colour Prints ...	0	10	6
	3	12	0

CATALOGUE
OF
CHOICE PAINTINGS

FROM SEVERAL FAMOUS COLLECTIONS,

INCLUDING

The Property of the Trustees of the late Major A. M. Storer,
from Purley Park, Reading;

• Sir Thomas F. Buxton, BART., *of Warlies, Waltham Abbey;*

Charles H. Holme, Esq. *of Eaglescarnie, Haddington;*

The Rt. Hon. Lord Bray, *of Stanford Hall, Market Harborough;*

The Rt. Hon. Lord Cranworth,
of Grundisburgh Hall, Woodbridge, Suffolk;

The Zeiss Collection, the Property of Mrs. Best,

AND COMPRISING

FINE PICTURES BY MASTERS OF THE ITALIAN, DUTCH,
FLEMISH, FRENCH AND ENGLISH SCHOOLS,

INCLUDING

GERARD DOUW

SIR A. VAN DYCK

GERBRAND VAN DEN EECKHOUT

JAN VAN HUYSUM

SIR THOMAS LAWRENCE

FRANZ VAN MIERIS

NICOLAS POUSSIN

SIR HENRY RAEBURN

SIR JOSHUA REYNOLDS

J. RUYSDAEL

W. VAN DE VELDE

PHILIP WOUVERMAN

AND INCLUDING

A FINE PAIR OF PORTRAITS OF CHARLES I AND HENRIETTA MARIA, BY SIR
A. VAN DYCK; AND TWO MAGNIFICENT PAINTINGS OF THE HON. WALTER AND
THE HON. CHARLES STUART OF EAGLESCARNIE, BY SIR W. RAEBURN.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

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(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On WEDNESDAY, the 24th of MARCH, 1920,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

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CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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CATALOGUE
OF
CHOICE PAINTINGS,

FROM

Purley Park, near Reading,

THE PROPERTY OF

The Trustees of the late Major A. M. Storer.

PICTURES BY MASTERS OF THE DUTCH
SCHOOL.

PETER NEEFFS.

LOT

- street* 1 A View of the Nave and Altar of a Cathedral, with numerous figures

19 in. by 32 in.

DUTCH SCHOOL.

- iller* 2 Dutch Boors in an Inn; to left a man and woman dancing together, a group of men smoking and drinking at a table, and a fiddler and others at a window looking on

16 in. by 22 in.

WILLEM VAN DE VELDE, THE YOUNGER.

- eston* 3 A Harbour Scene, crowded with men-of-war and shipping

22½ in. by 30½ in.

WILLEM VAN DE VELDE, THE YOUNGER.

141. 4 A similar Scene

A pair

22½ in. by 30½ in. *Messitt*

NICHOLAAS BERCHEM.

- 910 5 A Peasant Woman seated on a donkey, with cows, goats and sheep around her in a hilly landscape with ruins *Wan*

23 in. by 28¼ in.

DUTCH SCHOOL.

- 11 6 A Night Scene, with the moon rising on a riverside town *Fluice*

22½ in. by 30½ in.

JAN VAN HUYSUM.

- 105 7 A Vase of Flowers—Flags, Poppies, Tulips, Peonies and Rosebuds; in contemporary black and white frame *Mather*

23½ in. by 24¾ in.

[See ILLUSTRATION].

GERBRAND VAN DEN EECKHOUT.

- 8 St. Philip and the Eunuch; the Saint in brown habit and red cloak in the foreground blesses the eunuch who kneels before him, richly dressed with a blue cloak trimmed with ermine; beside him are a negro page and boy holding a turban, and beyond on a hillock is a negro with a red cloak on a horse, and further off a chariot with an umbrella; to the extreme left are two javelin bearers *Lev*

21½ in. by 16 in.

[See ILLUSTRATION].



No. 7.



No. 8.

ABRAHAM BLOEMAERT.

- 9 A Man and Woman dancing hand in hand whilst a piffero plays on his pipe, and cows and goats are looking on in a landscape with ruins

11 in. by 15½ in. 3

ABRAHAM BLOEMAERT.

- 10 A Woman seated on a horse at a fountain; beyond her are a woman and a man talking; in the foreground are cows, goats and sheep

A pair with No. 10

11 in. by 15½ in. 2

P. DE KIRT.

- 11 A Skating Scene

13½ in. by 17¾ in. 20

PHILIP WOUVERMAN.

- 12 A Cavalier who has dismounted from a white horse to pick up his hat, beside him are a lady and a gentleman mounted, and another horseman to the left talks to a seated woman

16 in. by 20½ in.

ADRIEN OSTADE.

- 13 A Dutch Interior; a man sitting at a table eating soup, to the right is his wife in whose lap a boy is burying his head, and on the left is a maid servant cleaning a dish

12¾ in. by 17 in. 26

DUTCH SCHOOL.

- 14 A Lady and Gentleman sitting together and drinking wine

15 in. by 12¼ in. 5

VAN HUYSUM.

- 11 . 15 Roses and Tulips on a slab

13½ in. by 11½ in. Ward

L. BAKHUIZEN.

- 6 . 16 A Storm on a rocky coast, with two shipwrecks

24 in. by 29¼ in. Buck

DANIEL ROSMAER.

- 25 . 17 A Red-roofed House by a Canal, standing in its own garden, with a pigeon cote, a man fishing, sheep and pig under a tree in the left hand foreground

32 in. by 38¾ in. K. Schoen

Signed Daniel Rosmaer, 1661.

DUTCH SCHOOL.

- 2 15 18 Shipping on a River by a town

16 in. by 23 in. Ward

DUTCH SCHOOL.

- c . 19 A Brawl in a Tavern: an old woman trying to separate two men who are fighting

13 in. by 17 in. do

DUTCH SCHOOL.

- 17 . 20 A River Scene: Town by a river with numerous figures

14 in. by 19 in. Spiel

DUTCH SCHOOL.

- 14 . 21 Suzanne and the Elders

23½ in. by 27 in. Muller

PICTURES BY ITALIAN MASTERS.

VENETIAN SCHOOL.

- 22 Four Nude Boys playing with two dogs

25 1
25 $25\frac{1}{4}$ in. by 19 in.

JACOPO DA PONTE (BASSANO).

- 23 Christ at the House of Levi

0 12 $12\frac{1}{2}$ in. by $28\frac{1}{4}$ in.

PODESTI (1845).

- 24 A Portrait of Mrs. Whitelock, in low cut black dress, sitting on arm chair covered in red silk

0 35 $35\frac{1}{2}$ in. by $28\frac{1}{2}$ in.

GUIDO RENI (AFTER).

- 25 A Sybil in red dress, leaning on a balustrade of a terrace with a book in her left hand

0 34 in. by 26 in.

ITALIAN SCHOOL.

- 26 A Woodland Landscape, with a peasant crossing a stream

16 $16\frac{1}{2}$ in. by $15\frac{1}{2}$ in.

ITALIAN SCHOOL.

- 27 A Landscape with figures

13 $13\frac{1}{4}$ in. by $16\frac{1}{4}$ in.

RAPHAEL (AFTER).

- 5 10 28 Madonna with Christ and St. John in a landscape *Moore*
41½ in. by 29 in.

ITALIAN SCHOOL.

- 11 . 29 A Wooded Valley, with buildings against sunset sky *Jacobs*
29½ in. by 40 in.

ROMAN SCHOOL.

- 3 5 30 Hercules and Omphale *Arpentin*
52 in. by 38 in.

SCHOOL OF ALBANO.

- 6 15 31 Triumph of Ceres *Moore*
46 in. by 66 in.

PICTURES BY FLEMISH & GERMAN MASTERS.

SCHOOL OF RUBENS.

- 3 10 32 A Battle Scene: Combat of Roman Cavalry *Moore*
22½ in. by 28½ in.

SCHOOL OF RUBENS.

- 3 33 A Battle Scene: Two Cavalrymen in close combat, a third lies
unhorsed in the foreground
22½ in. by 28½ in.

C. KITCHNER.

- 34 An Old House by a River, with a bridge

7½ in. by 8¾ in.

thmes
Signed, 1641

GERMAN SCHOOL.

- 35 A Lady in a blue dress stands by an elder woman offering money to three men sitting by a window, while a third can be seen peering from behind a screen

15 in. by 12½ in.

GERMAN SCHOOL.

- 36 A Lady walks out of a room accompanied by another gesticulating in an angry manner, two men are seated at a table to the right

15 in. by 12½ in.

SCHOOL OF RUBENS.

- 37 A Roman Warrior in a Landscape receiving gifts from a woman

18 in. by 14½ in.

SCHOOL OF RUBENS.

- 38 A Woman offering a drink to a Warrior, who is surrounded by camels and attendants

18 in. by 14½ in.

SCHOOL OF RUBENS.

- 39 Moses being taken from the Bulrushes

19½ in. by 15½ in.

PICTURES BY FRENCH MASTERS.

EARLY FRENCH SCHOOL.

- 2 .
40 A View of a wide Wooded Valley, with buildings and a winding road

Moore
22 in. by 29 in.

SCHOOL OF CLAUDE LORRAINE.

- 10 .
41 The Sun setting on a Seaport, crowded with shipping and figures on a quay in the foreground

Jacob
31 in. by 43 in.

SCHOOL OF GASPARD POUSSIN.

- 10 .
42 A Shipping Scene on a River, with a town and large pine trees to the left and a woody cliff to the right, and the setting sun in the centre of the picture

Moore
13½ in. by 43½ in.

SCHOOL OF NICOLAS POUSSIN.

- 2 .
43 A Woman seated, at her feet is armour, and young heifer to her right

19½ in. by 26½ in. *do*

SCHOOL OF NICOLAS POUSSIN.

- 1, 15
44 A Woman on a horse in a landscape, in which a man is driving cattle and sheep

A pair

19 in. by 24 in. *do*

UNKNOWN.

- 2, 15
45 A Portrait of a Lady in dove-grey Empire dress and lace head-dress

28 in. by 23½ in. *do*



No. 48.



No. 47.



PICTURES BY MASTERS OF THE ENGLISH SCHOOL.

SIR THOMAS LAWRENCE.

- 46 A Portrait of the Hon. Mrs. Storer, in white dress with brown scarf, which drops loosely from her shoulders, seated on red sofa under red curtain ; beyond a pillar is a view of a stream, with its banks lined with trees

8 ft. 3 in. by 4 ft. 9½ in.

[See ILLUSTRATION].

SIR JOSHUA REYNOLDS.

- 47 A Portrait of William, fourth Earl FitzWilliam (*b.* 1748, *d.* 1833), with powdered hair, wearing a blue velvet coat, frilled shirt and green waistcoat, landscape in background

29½ in. by 24½ in.

* * * This portrait has been engraved by J. Grozer ; also by S. W. Reynolds on two occasions.

[See ILLUSTRATION].

SIR JOSHUA REYNOLDS.

- 48 A Portrait of Admiral Augustus Keppel, wearing a powdered wig, blue coat edged with gold lace, and a white waistcoat, his right arm is slightly extended

29¼ in. by 24¼ in. 38.

* * * The friendship between Sir Joshua Reynolds and the Admiral is well known. Northcote describes the latter as "The earliest and most firm friend Sir Joshua ever had" (*see* Life, by Rev. T. Keppel, vol. I, p. 145). Sir Joshua Reynolds painted several portraits of Sir A. Keppel, but this portrait seems, so far, to be undescribed.

[See ILLUSTRATION.]

MARIA COSWAY.

- 10 . | 49 A Boy with long curling hair, blue coat and frilled collar, and yellow breeches, holding a spaniel by a handkerchief

39½ in. by 31½ in.

Rothsch

KNELLER.

- 3 10 | 50 A Portrait of Alexander Pope, in blue coat and white cravat, covered by a loose brown cloak, and holding a letter in his right hand

39½ in. by 33 in.

Blake

WILLIAM DOBSON.

- 5 8 | 51 A Portrait of a Man wearing breast-plate of armour, over which hangs a collar, and also a sword strap

22¼ in. by 18¼ in.

Kneller

KNELLER.

- 4 15 | 52 A Portrait of a Man in a red cap, with white collar and red coat

23½ in. by 15 in.

Arp

SCHOOL OF KNELLER.

- 1 15 | 53 A Portrait of a Man with feathered hat

15 in. by 12½ in.

Moore

ENGLISH SCHOOL.

- 3 15 | 54 A Painter, with his palette in his hand, two women and a man stand behind him, and two portraits at his feet

24½ in. by 19½ in.

do

ENGLISH SCHOOL.

- aker 55 A Portrait of a Gentleman, in white shirt and red cloak
19 in. by 24 in.

ENGLISH SCHOOL.

- ekland 56 A Portrait of King George III in white wig and pink robes
16 in. by 12 $\frac{3}{4}$ in.

UNKNOWN.

- Evelyn Jones 57 A Dead Kestrel on a slab
20 $\frac{3}{4}$ in. by 16 $\frac{3}{4}$ in.

SCHOOL OF HOGARTH.

- el 58 A Portrait Group of Gentleman, his Wife and two Children
23 $\frac{1}{2}$ in. by 27 in.

SIR JOSHUA REYNOLDS.

- aker 59 A Portrait of a Lady, half-length, with powdered hair, in whitish
yellow dress, with faint pink stripes and large puffed sleeves
28 in. by 29 $\frac{1}{2}$ in.

The Property of Sir Thomas F. Burton, Bart.
of Warlies, Waltham Abbey.

GERARD DOUW.

60 An Old Woman (believed to be the artist's mother) at a window,
on the sill of which are a brass can, a candlestick and a
dead duck

24 in. by 19 in.

On panel

Sabin

* * * From the Dawson Turner collection.

VICAT COLE.

61 A Surrey Common

bas

16 in. by 24 in.

Signed and dated 1870



No. 63.



No. 62.

The Property of Charles H. Holme, Esq.

of Eaglescarnie, Haddington.

SIR HENRY RAEBURN.

- 62 General The Hon. William Stuart, C.B., third son of Alexander, tenth Lord Blantyre, bust portrait in uniform of the Grenadier Guards, facing to the right, with numerous Orders on breast

30 in. by 25 in.

* * The General was born in 1778 and died in 1837 ; he lost an arm at Quatre Bras.

[See ILLUSTRATION].

SIR HENRY RAEBURN.

- 63 The Hon. Charles Francis Stuart, fourth and youngest son of Alexander, tenth Lord Blantyre, bust portrait, three-quarter face to left, in dark stock and cloak

30 in. by 25 in.

* * The Hon. C. F. Stuart was born in 1780 and died in 1858 ; he practised as a barrister in India and became Accountant-General.

[See ILLUSTRATION].

N.B.—These two fine and interesting portraits have been at Eaglescarnie since the time they were painted. Though not recorded in the books of reference on Raeburn, contemporary family documents (of which a copy can be supplied, if desired) indicate clearly that they were painted by him.

ALLAN RAMSAY.

- 100 .
64 Patrick Lindesay, half-length portrait in an oval, with powdered wig, white cravat and puce coat

Barth
30 in. by 25 in.

* * * This portrait represents Patrick Lindesay, who became Lord Provost of Edinburgh and M.P. ; he was father of Patrick Lindesay, who married Miss Halliburton of Eaglescarnie ; the daughter of the latter married Alexander, tenth Lord Blantyre.

ALLAN RAMSAY.

- 20
65 James, second Duke of Athol, half-length portrait, with powdered wig, white cravat and red coat ; he wears the ribbon of the Order of the Thistle across the breast, with hat under his left arm

30 in. by 25 in.
Hallant



No. 66.

The Property of the Rt. Hon. Lord Brayc,
of Stanford Hall, Market Harborough.

Lot 66.

SIR A. VANDYCK.

CHARLES I, half-length, wearing pearl earrings, ribbon, badge and
Star of the Garter

30 in. by 25 in.

[See ILLUSTRATION].

LOT 67.

SIR A. VANDYCK.

HENRIETTA MARIA, half-length, wearing a blue-green bodice, looped
up with jewelled clasps, pearl earrings and pearl necklace

30 in. by 25 in.

[See ILLUSTRATION].

400 .

5. 15. 02



No. 67.

LOT 68.

J. RUYSDAEL.

A Landscape showing the outskirts of a wood, with two figures seated
on a bank in the foreground

24 in. by 20½ in.

seen Signed in full at the foot

LOT 69.

FRANZ VAN MIERIS.

A Group of Men and Women, carefully drawn and painted, playing
forfeits in a large hall, with vista beyond

9 in. by 7 in.

On panel

LOT 70.

VAN ORLAY.

Virgin and Child

36 in. by 28 in.

On panel

The Property of the Rt. Hon. Lord Cranworth,
of Grundisburgh Hall, Woodbridge, Suffolk.

PHILIP WOUVERMAN.

- 250
 71 Two Sportsmen resting before an Inn. In the foreground a woman with a spindle in conversation with a man in scarlet holding a white horse

16 in. by 14 in.

On panel

Sabin

- * * This picture was bought by Lord Colbourne at a sale at Buchanan's, May 31, 1808.

Exhibited at the British Institution, 1821.

Mentioned by Smith, "Catalogue Raisonné," Supplement, no. 158; De Groot, vol. II, p. 337, no. 282; and Waagen, "Treasures of Art," vol. II, p. 241.

[See ILLUSTRATION].

REMBRANDT.

- 200
 72 Bust Portrait of Rembrandt as a young man, wearing a gold chain

18 in. by 15 in.

On panel

Arpman

[See ILLUSTRATION].





No. 72.

PICTURES FROM THE ZEISS
COLLECTION,
The Property of Mrs. Best.

MOLENAER.

- 73 The Prodigal Feasting. Interior of a bed-chamber with a drunken man and two women, one of whom is playing a lute

13½ in. by 16 in.

On panel

* * * Though traditionally attributed to Molenaer, it appears to be, in fact, signed with the monogram G. T. B. in the form used by Gerard Terborch. It is a picture of the Haarlem School, showing the influence of Dirk Hals, and may have been executed by Terborch about the period when he was studying in Haarlem under Pieter Molijn.

JAN MOSTAERT.

B. circa 1475—D. circa 1555.

- 74 The Virgin and Child; half-length figure, in grey and white draperies, seated facing; with her left hand she holds her breast, with her right supports the infant who lies nude in her lap; scarlet background

circle, 8¾ in. diam.

On panel, with gilt moulded border

* * * The attribution to Jan Mostaert is traditional, but the picture should more probably be ascribed to the Bruges School of the XVth century.

VAN DYCK

- 12 75 A Portrait of one of the Children of Rubens ; head of an infant,
in profile to the left, vignetted against a grey background

14½ in. by 11½ in. *bo*

- * * A sketch connected with the picture by Rubens in the
Kaiser Friedrich Museum at Berlin.

QUIRIJN VAN BREKELENKAM.

- 50 76 A Woman, in a red jacket and white collar and apron, seated to
the left at needlework, with a pillow in her lap, in an
interior ; in front of her is a work-table

16½ in. by 13½ in.

On panel

A. H. Schöche

AFTER RUBENS.

- 1 77 The Descent from the Cross ; reduced copy of the picture in the
Cathedral at Antwerp

23½ in. by 17¾ in.

END OF SALE.

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 New York Herald (Paris Edition). New York Evening Post.
 American Art News. Boston Transcript.
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<i>wine</i>	2	Master Bunbury, by J. Cother Webb, after Sir J. Reynolds, <i>signed proof</i>	1 6
<i>ader</i>	3	A similar lot	1 6
<i>raggs</i>	4	Proserpine, after D. G. Rossetti; and another, after L. Alma Tadema, <i>photogravures</i>	2 10

NORMAN HIRST.

<i>green</i>	5	MISS LINLEY AND HER BROTHER, after Gainsborough, <i>signed proof</i>	1 15 10
<i>do</i>	6	A similar lot	1 15 10
<i>do</i>	7	A similar lot	1 15
<i>do</i>	8	A similar lot	1 15 10

1	9	Lady Rouse Boughton, after G. Romney, <i>signed proof</i>	1	Ag
11	10	A Cottage Girl, after Gainsborough, <i>signed proof</i>	1	d
1	5	Miss Forbes, after Romney, <i>signed proof</i>	1	de
15	12	PINKIE, after Sir T. Lawrence, <i>signed proof</i>	1	ad
2	13	La Vierge au tombeau, by Desnoyers, after Raphael; The Entombment of Christ, by N. Schiavoni, after Titian, <i>proof</i> ; Satyr and Sleeping Nymph, by P. Audouin, after Correggio, <i>proof</i> ; and The Virgin and Child, after Holbein, <i>lithograph</i>	4	Rea
8	14	The Virgin and Child with St. John, by Garavaglia, after Raphael, <i>proof before letters</i>	1	No
	15	~~The Virgin and Child with St. Joseph, by A. Martinet; and Sybilla Musica, both in proof state~~	2	
8	16	PAOLO TOSCHI. The Virgin and Child, <i>signed proof</i> ; St. John the Evangelist, <i>signed proof and impression</i> ; St. Lucia and St. Apollina, <i>signed proof and impression</i> ; Two Groups of Angels, <i>signed proofs</i> ; Diana, <i>signed proof and impression</i> ; and other Subjects of Saints and Children, from the Camera di S. Paolo, <i>sixteen signed proofs and five impressions</i> ; and A Portrait of the Artist, <i>proof before letters</i>	22	Pau
10	17	Woodcuts, <i>in proof state</i> , to illustrate Rogers' Pleasures of Memory, by T. Stothard (55); Portraits of Mrs. Jordan and Children; Lord Nelson, <i>proof</i> ; two Caricatures, and a Portrait of a Lady, by Rajon, <i>proof</i>	71	Spe
11	18	Studies of Figures, by R. J. Lane, after T. Gainsborough, with Frontispiece Portrait of Gainsborough	24	Par
1	19	Procession of the Scald Miserable Masons, by A. Benoist, <i>on two sheets</i>	2	ma
6	20	Trade Card of W. Hogarth; Coat-of-Arms of Lord Radnor, pen drawing by W. Hogarth; Trade Cards of Ryall and Withy, John Smith, John Montgomery and others; Admission Tickets to New Theatre, Haymarket, Lincoln's Inn Fields, Theatre Royal, Covent Garden; Book-plates, etc. from designs by W. Hogarth, about 74 prints and a few woodcuts		Ab

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- 22 Enthusiasm Delineated, by W. Hogarth, *proof, with title and alterations written in by Hogarth, framed*; and the set of four of The Election, by W. Hogarth, *early etchings before the finish* 5

- 23 Acheve ton ouvrage n'oublie pas la dernière, by Elluin, after Dugoure 1

- 24 The Daughters of Lady Diana Beauclerk, by F. Bartolozzi, after Lady D. Beauclerk 1

- 25 LADY SMYTH AND CHILDREN, by F. Bartolozzi, after Sir J. Reynolds, *proof before the title, in brown* 1

- 26 A Bacchante, and Ariadne, by F. Bartolozzi, after Cipriani, *printed in colours* 2

- 27 Philip Earl of Pembroke and Family, by B. Baron, after Vandyck; and Ugolino, after Sir J. Reynolds 2

- 28 Galatea, by H. Goltzius, after Raphael, *first state*; Venus and Adonis, and companion print, by P. De Bailliu and P. De Jode, after Vandyck; and Moses striking the Rock, by C. Stella, after Poussin 4

MEZZOTINT PORTRAITS.

(The Numbers quoted are from Chaloner Smith).

- 29 Countess of Northumberland, by I. Beckett, after Sir P. Lely (C. S. 78), *first state* 1

- 30 Princess Ann, by A. Blooteling, after Sir P. Lely (C. S. a) 1

- 31 Mary, Princess of Orange, by A. Blooteling, after Sir P. Lely 1

- | | | | | | |
|--------|---|----|--|---|-----|
| 12 | • | 32 | Countess of Portland, by A. Browne, after Sir A. Vandyck
(<i>C. S.</i> 29) | 1 | Ma |
| 1 | • | 33 | Madam Philadelphia Saunders, by A. Browne, after Sir P. Lely
(<i>C. S.</i> 33) | 1 | Do |
| 6.5 | • | 34 | Rubens' Wife, by R. Earlom, after Rubens (<i>C. S.</i> 38), <i>first state</i> ,
<i>framed</i> | 1 | Pa |
| 14.15 | • | 35 | Frances, Lady Byron, by J. Faber, after W. Hogarth (<i>C. S.</i> 54),
<i>first state, in brown</i> | 1 | Ste |
| 1 | • | 36 | Frances, Lady Byron, by J. Faber, after W. Hogarth (<i>C. S.</i> 54),
<i>slightly cut</i> ; and Mary Tofts, by J. Faber, after Laguerre
(<i>C. S.</i> 348) | 2 | Rea |
| 1.16 | • | 37 | Miss Hudson, by J. Faber, after Hudson (<i>C. S.</i> 197); and
Countess of Jersey, by J. Faber, after Kneller (<i>C. S.</i> 204),
<i>first state</i> . | 2 | a |
| 1.12 | • | 38 | Lucy Ebberton, by J. McArdell, after G. Knapton (<i>C. S.</i> 58),
<i>framed</i> | 1 | d |
| 1.12 | • | 39 | Gerbier Family, by J. McArdell, after Rubens (<i>C. S.</i> 86),
<i>framed</i> | 1 | Ma |
| 5.10 | • | 40 | Countess of Southampton, by J. McArdell, after Sir A. Vandyck
(<i>C. S.</i> 168), <i>first state</i> | 1 | Bre |
| 5 | • | 41 | St. John, by Pichler, after Guido Reni, <i>proof before letters</i> | 1 | Par |
| 3.17.6 | • | 42 | Head of the Executioner, by Prince Rupert; <i>presentation copy</i>
<i>from Ozias Humphry to Miss Caroline Watson, in 1784</i> | 1 | cb |
| 1.18 | • | 43 | Arabella Hunt, by J. Smith, after Kneller (<i>C. S.</i> 137) | 1 | Rea |
| 1.8 | • | 44 | Thomas Murray, by J. Smith, after T. Murray (<i>C. S.</i> 188) | 1 | cb |
| 4 | • | 45 | Madam D'Avenant (<i>C. S.</i> 76); and Mrs. Voss and Child (<i>C. S.</i>
260), <i>first state</i> ; both by J. Smith, after Kneller | 2 | Jan |
| 7.7 | • | 46 | William Wycherley, by J. Smith, after Sir P. Lely (<i>C. S.</i> 284) | 1 | Ma |
| 1.12 | • | 47 | Mary Davis (<i>C. S.</i> 11), <i>cut</i> ; and Lady Anne Montagu (<i>C. S.</i> 29);
both by R. Tompson, after Sir P. Lely | 2 | Rea |
| 8.5 | • | 48 | Handel, by C. Turner, after W. Hogarth, <i>open-letter proof</i> | 1 | Par |
| 1.16 | • | 49 | Charles II as a child with a dog, by W. Vaillant, after Vandyck | 1 | Ma |
| 7.10 | • | 50 | ELEANOR GWYNNE, by P. Van Bleeck, after Sir P. Lely (<i>C. S.</i> 6) | 1 | Pa |

51	THE BEAUTIES OF WINDSOR, by T. Watson, after Sir P. Lely (C. S. 5), the set of six <i>second states</i> , <i>framed</i>	6	62 . .
52	THE BEAUTIES OF HAMPTON COURT, by J. Faber, after Sir G. Kneller (C. S. 28), the set of twelve, with the Frontispiece, <i>bound in a volume</i>	1 vol.	30 . .
53	Salvator Rosa. A Collection of One Hundred and Three Etch- ings, <i>mounted in an album</i>	1 vol.	318 .
54	G. Morland. The Shepherds; Boy and Pigs, and other subjects by J. Wright, Baldrey, Vivares and others, <i>soft ground etch- ings, bound in a volume</i>	78	33 .
55	Portraits of and Incidents in the Life of Ferdinand, Archduke of Austria, by J. Neefs, P. Pontius and T. A. Thulden, <i>bound in a volume</i>	47	212 .
56	Portraits of the Royal Family of Tuscany, by A. Haluech; and Francis Guicciardini, by W. Franceshini, <i>bound in a volume</i>	41	18 .
57	Views of Venice, by and after M. Marieschi, <i>bound in a volume</i>	18	25 .
58	William Sanderson, by W. Faithorne, <i>first state</i>	1	2 .
59	Robert, Earl of Leicester, <i>fine and rare</i> ; and Arnaud Beerestein, both by H. Goltzius	2	315 .
60	Pietro Aretino, <i>first state</i> , and A Frieze, after A. Mantegna, both by W. Hollar; and Sir Kenelm Digby, by R. Gaywood	3	2 .
61	Franz Mieris, <i>two proof impressions, one from the Seymour Haden collection</i> ; and Jan Van Goyen; both by Karel de Moor	3	16 .
62	Charles de Valois, Duc d'Angoulême, by I. Morin, after P. Cham- pagne	1	1 . .
63	Lucas Vorsterman (<i>Dutuit</i> , 13), <i>fifth state</i> ; and P. Breughel (<i>D.</i> 2), <i>fourth state</i> ; both by Sir A. Vandyck	2	24 .
64	Sir Thomas More, by A. Wierix, <i>fine impression</i>	1	610 .
65	Ephraim Bonus, by J. Lyvyus, <i>first state</i> ; Daniel Heinsius, by Lyvyus; A. Van Ostade; and two other Portraits	5	515 .
66	Titian, by A. Carracci	1	915 .

EARLY DUTCH AND GERMAN MASTERS.

(The numbers quoted are from Bartsch).

- 1 16 . 67 L. Bakhuizen. Shipping Subjects (B. 1-10); and a Mezzotint of Bakhuizen 11 *Fello*
- 1 8 . 68 N. Berghem. The Cow (B. 2), *two impressions, before the address of F. de Wit*; The Group of Cattle resting (B. 10); and The Shepherd seated on a fountain (B. 8) 4 *Colu*
- 5 . 69 N. Berghem. The Group of Cattle resting (B. 10), *very early state* 1 *100*
- 1 2 . 70 N. Berghem. The Shepherd seated on a fountain (B. 8); Cattle Crossing a Stream (B. 9); The Group of Cattle resting (B. 10); and The Halt at the Cabaret (B. 11) 4 *Colu*
- 1 6 . 71 N. Berghem. The Woman's Book (B. 29-34), the set of six, *before the numbers and before the address of the publisher on plate 29*, and another set of the same in reverse 12 *Ma*
- 1 2 . 72 N. Berghem. The Woman's Book (B. 41-48), the set of eight, *before the numbers and before the publisher's address on plate 41*; seven of the same set in reverse; and six others 21 *ch*
- 5 15 . 73 N. Berghem. The Man's Book (B. 49-56), the set of eight, *before the numbers, numbers 51 and 53 in proof state*; and another set of the same in reverse 16 *de*
- 3 15 . 74 J. Both. The Set of Four upright Landscapes (B. 1-4), *first states, with the address of Matham*; and a Portrait of J. Both, by Waumans 5 *Colu*
- 5 . . 75 J. Both. The Set of Six Landscapes (B. 5-10), *first states before the engraver's name* 6 *d*
- 2 2 . 76 M. De Bye. Sheep (B. 79-94), the set of sixteen; The Cow Lying Down (B. 104); and Cows, Oxen and a Pig, the set of eight 25 *Ma*
- 1 . . 77 K. Du Jardin. The Two Horses (B. 4); The Peasant Girl standing in the water (B. 27), *both before the numbers*; The Cow and Calf (B. 30); and The Group of Sheep and Goats (B. 33) 4 *Colu*



LOT 79.

- 78 K. Du Jardin. The Trees with the uncovered roots (B. 17);
The Peasant and the two donkeys (B. 19); The small Land-
scape with the two goats (B. 47); The Goats on the river
bank (B. 48); and The Pack Horse (B. 49), *the last three*
in proof state 5

A. DÜRER.

- 79 ADAM AND EVE (B. 1), *with the bull's-head water-mark; first*
state fine; from the Mariette collection 1 16.5 . .
[See ILLUSTRATION].
- 80 The Man of Sorrows (B. 20); The Same (B. 21); and The Same
(B. 22), *the two first prints damaged, and the last laid*
down 3 1 15 . .
- 81 The Crucifixion (B. 23), *copy* 1 5 . .
- 82 The Holy Handkerchief (B. 25) 1 14 10 . .
- 83 THE VIRGIN WITH CROWN OF STARS AND SCEPTRE (B. 32) 1 18 . .
- 84 ST. CHRISTOPHER (B. 51) 1 8 10 . .
- 85 ST. CHRISTOPHER (B. 52) 1 8 10 . .
- 86 ST. JEROME IN HIS STUDY (B. 60) 1 70 . .
- 87 Apollo and Diana (B. 68) 1 11 . .
- 88 Study of Five Figures (B. 70), *etching on iron* 1 18 10 . .
- 89 THE RAPE OF A YOUNG WOMAN (B. 72), *etching on iron, first*
state, fine 1 50 . .
- 90 THE EFFECTS OF JEALOUSY (B. 73), *very fine, but damaged*
slightly at two bottom corners 1 16 . .
- 91 Philip Melanchthon (B. 105) 1 12 10 . .
- 92 Count de Goudt. Tobias and the Angel; Aurora; The Flight
into Egypt; Philemon and Baucis; and three others 7 2 10 . .
- 93 D. Hopper. ~~The Fight between two Tritons (B. 48), before the~~
~~number~~ 1

- 16 • 94 Lucas Van Leyden. The Virgin with the Infant Christ and St. Anne (*B.* 79); and The Passion of Jesus Christ (*B.* 43-56), nine of the set of fourteen, *copies*, by J. Muller 10 *Rim*
- 16 • 95 Lucas Van Leyden. Christ and the Apostles (*B.* 86-99), thirteen of the set of fourteen, *no. 99 missing* 13 *Bro*

A. VAN OSTADE.

- 10 15 • 96 The Fishers (*B.* 26), *first state, fine* 1 *Rim*
- 11 10 • 97 The Woman Spinning (*B.* 31), *first state* 1 *Colu*
- 9 • 98 Man and Woman Conversing (*B.* 37), *first state* 1 *Rim*
- 16 10 • 99 Peasant paying his Reckoning (*B.* 42), *two impressions; one from the W. Esdaile collection* 2 *Colu*
- 19 • • 100 The Village Festival (*B.* 47), *first and third states; the former from the Seymour Haden collection* 2 *do*
- 2 10 • 101 The Dance in the Inn (*B.* 49), *two impressions* 2 *Rim*

REMBRANDT VAN RIJN.

(The numbers quoted are from Hind's catalogue).

- 16 10 • 102 The Return of the Prodigal Son (*H.* 147) 1 *Colu*
- 3 10 • 103 Landscape, with a cottage and hay barn (*H.* 177) 1 *Par*
- 10 • • 104 Study from the nude: Man seated on the ground (*H.* 221) 1 *Colu*
- 64 • • 105 MEDEA, OR THE MARRIAGE OF JASON AND CREUSA (*H.* 235), *fourth state, very fine; from the Kollmann collection* 1 *Rim*
- 83 • • 106 CLEMENT DE JONGHE (*H.* 251), *fourth state; from the Seymour Haden collection* 1 *Ma*
- [See ILLUSTRATION].
- 80 • • 107 CHRIST PREACHING (*H.* 256) 1 *Colu*
- 7 10 • 108 Circumcision in the Stable (*H.* 274), *first state* 1 *do*
- 50 • • 109 JAN LUTMA (*H.* 290), *second state* 1 *do*
- 5 • • 110 Jan Lutma (*H.* 290), *third state* 1 *Par*
- 2 5 • 111 Christ and the Woman of Samaria (*H.* 294); Strolling Musicians (*H.* 142); and Joseph telling his Dreams (*H.* 160) 3 *few*



LOT 106.

MARTIN SCHONGAUER.

(The numbers quoted are from Bartsch).

unthorne	112	ADORATION OF THE MAGI (B. 6), on paper, with the small ox-head watermark	1	16 . .
Luaghi	113	St. Catharine (B. 64)	1	5 10 .
do	114	The Wise Virgins (B. 80), one of the set of five	1	8 10 .
do	115	The Foolish Virgins (B. 83), one of the set of five	1	5 . .
do	116	D. Stoop. Studies of Horses (B. 1, 3, 4, 5, 6, 9 and 11); and a reverse copy of no. 11	8	1 12 .
do	117	D. Teniers. The Card Players and The Amorous Couple, first state; the latter from the Esdaile collection	2	1 10 .
Dodd	118	A. Van de Velde. Cattle Subjects (B. 2, 3, 4, 5, 7, 8 and 9)	7	14 .
imill	119	A. Van de Velde. Cattle Subjects (B. 11 to 15), fine early impressions; from the Fisher collection	5	2 . .
Dodd	120	A. Van de Velde. A similar lot (B. 11 to 15), and copies of Cattle (B. 14 and 17)	7	1 8 .
Zinsman	121	C. Boel. The Doctor; Boors playing Bowls and Boors at Archery, six plates of Monkeys with title and other subjects, all after D. Teniers; mostly from the Fisher collection	16	1 . .
do	122	J. Visscher. Landscapes, after Berghem; Subjects of Sheep, by N. Berghem, with title; and eight other Cattle Subjects, after Berghem	18	10 .
Luaghi	123	P. De Laer. The set of six Horses (B. 9-14), and a duplicate of no. 10; The Violin Player, by Dusart, after Ostade; and others, after Rubens, Elsheimer, etc.	23	1 15 .

SECOND DAY'S SALE.

OLD MASTER WOODCUTS.

(The numbers quoted are from Bartsch).

LOT

- 26 • 124 H. S. Beham. The Betrayal of Christ (B. 86) and Christ shown to the People (B. 88). A. Altdorfer: The History of the Fall and Redemption of Man, fifteen of the set of forty plates (B. 1-40) 17

H. BURGKMAIR.

- 12 • 125 Solomon worshipping the Idol (B. 4), with the architectural border 1

- 14 • 126 David and Bathsheba (B. 5), with the architectural border 1

- 26 • 127 St. Luke painting the portrait of the Virgin (B. 24) 1

- 14 • 128 St. Anne receiving the Infant Christ from the Virgin (B. 26) 1

- 16 • 129 Six Doctors seated round a table (B. 74); and Illustrations to the "Weisskunig," etc. 6

- 12 • 130 Lucas Cranach. Marcus Curtius (B. 112); St. George slaying the Dragon (B. 64); and the Martyrdom of St. James the Less 3

- 10 • 131 Lucas Cranach. The Annunciation (B. 2); St. Barbara (B. 69); and St. Catharine (B. 71) 3

- 18 • 132 Lucas Cranach. The Martyrdoms of St. Peter, St. Andrew, St. James the Greater, St. Philip, St. Thomas, St. Matthew, St. James the Less and St. Simon, from the set of Martyrdoms of Apostles (B. 37-48) 8

A. DÜRER.

ghi	133	The Little Passion (<i>B.</i> 16-52), four of the set of thirty-seven; The Crucifixion (<i>B.</i> 56) and Christ crucified between the two thieves (<i>B.</i> 59)	6	14 4 .
ne	134	The Holy Family with St. Anne and St. Joachim (<i>B.</i> 96)	1	15 .
ghi	135	The Holy Family, with Saints and Angels (<i>B.</i> 97), <i>two impressions, one slightly cut and damaged</i>	2	1 12 .
	136	The Visit of St. Anthony to St. Paul the Hermit (<i>B.</i> 107); St. George killing the Dragon (<i>B.</i> 111); and The Last Judgment (<i>B.</i> 124), <i>first state</i>	3	2 4 .
	137	Christ on the Cross (<i>B. Appendix</i> 6); The Virgin and Child (<i>B. App.</i> 13); and St. Martin (<i>B. App.</i> 18); <i>all from the Fisher collection</i>	3	3 3 .
ne	138	St. Sebald (<i>B. App.</i> 21); St. Barbara (<i>B. App.</i> 24); and St. Catharine (<i>B. App.</i> 25); <i>all from the Fisher collection</i>	3	3 5 .
ghi	139	The Rhinoceros (<i>B.</i> 136), <i>first state</i>	1	12 10 .
aps	140	The same (<i>B.</i> 136), <i>second state</i>	1	5 10 .
dd	141	The same (<i>B.</i> 136), <i>text cut off</i>	1	1 10 .
ghi	142	The same (<i>B.</i> 136), <i>in chiaroscuro</i>	1	13 10 .
er	143	Urse Graf: The Passion of Jesus Christ; <i>three with the Latin text at back, and one with another engraving on the back</i>	4	12 .

HANS BALDUNG GRUN.

ghi	144	The Descent from the Cross (<i>B.</i> 5); Christ with the Instruments of the Passion (<i>B.</i> 42); St. Sebastian (<i>B.</i> 37), <i>damaged</i> ; and The Conversion of St. Paul (<i>B.</i> 33)	4	2 . .
	145	St. Matthew (<i>B.</i> 13); St. Thomas (<i>B.</i> 14); and St. Paul	3	1 2 .
er	146	The Group of Seven Horses with the Monkey (<i>B.</i> 57); and The Sleeping Groom	2	1 10 .
ghi	147	Hans Springinkler. The Virgin and St. John at the foot of the Cross (<i>B.</i> 8); St. Francis (<i>B.</i> 30); St. Catharine (<i>B.</i> 42); St. Margaret (<i>B.</i> 45); A Bishop writing (<i>B.</i> 48); and Angels delivering Souls from Purgatory (<i>B.</i> 60)	6	1 12 .

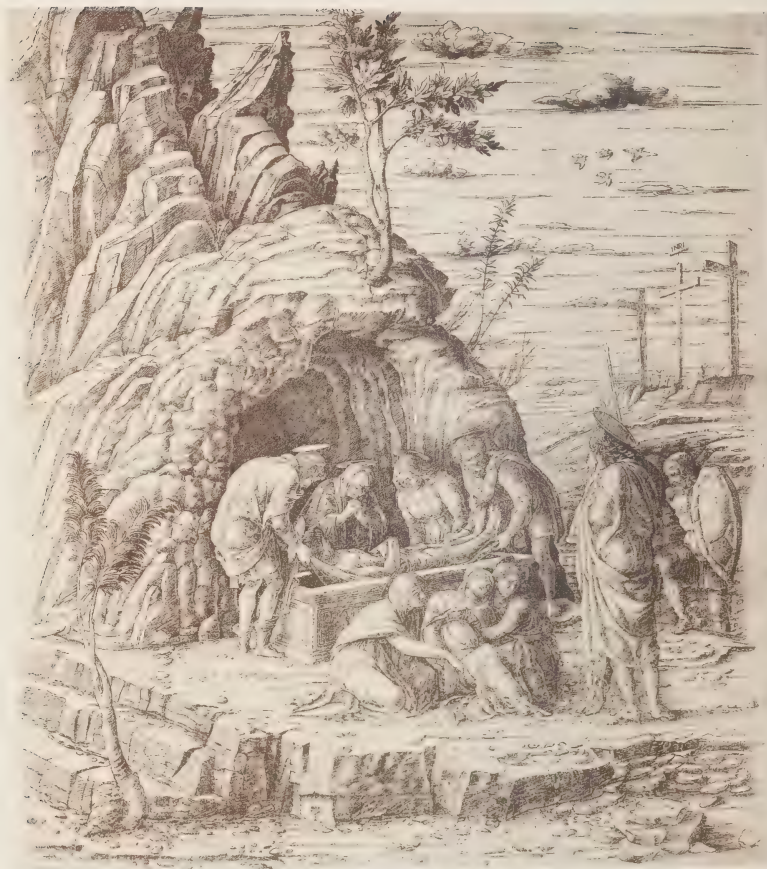
- 148 A large Woodcut, in four sections: the top right section representing Abraham's Sacrifice; to top left a shepherd and flock of sheep and town; the two lower sections representing woodmen with an ass *Mag* 1
- 149 "Ecce Homo," from Leeu's edition of "Ludolphus," after the master E. S. of 1466 *Coluag* 1
- 150 Illustrations to the Histories and Romances of Julius Cæsar, Ulysses, etc., 1473, coloured *Da* 4
- 151 The Adoration of the Magi, illustration to a Book of Hours, printed in Paris, 1498; and other Illustrations from the Nuremberg Chronicle, etc. *d* 7
- 152 The Holy Family, by H. S. Beham (B. 123); Two Heads of Sultanas, by M. Lorch; two others, from The Dance of Death, after Holbein; and a page from "Speculum Humanæ Salvationis," copy *Leu* 6

EARLY ITALIAN SCHOOL.

- 153 Niello of a Warrior and Female holding an eagle on an altar *Duntho* 1
- 154 Anonymous, 16th century. Frieze of Figures and Scroll of Foliage *Coluag* 1
- 155 Anonymous, 15th century. Three upright Arabesques, and a Frieze *Duntho* 4
- 156 Zoan Andrea. The Dance of Four Women (B. 18) *do* 1
- 157 Zoan Andrea. Panels of Ornament (B. 21-32), seven of the set of twelve, namely B. 23 to 29, in two frames *Rim* 2
- 158 Niccolo della Casa. Portrait of Baccio Bandinelli *Coluag* 1

NICOLETO DA MODENA.

- 159 St. Anthony the Hermit (B. 24); and St. Sebastian (Passavant, 79) *Duntho* 2
- 160 Panel of Ornament (B. 56) *Coluag* 1
- 161 Panel of Ornament (B. 58) *do* 1
- 162 Panel of Ornament, lettered Victoria Augusti, not mentioned by Bartsch *Duntho* 1



LOT 164.

ANDREA MANTEGNA.

home	163	CHRIST SCOURGED (B. 1), <i>framed</i>	1	9 10 .
to	164	THE ENTOMBMENT (B. 2), with four birds, <i>attributed by Bartsch to G. A. da Brescia</i>	1	15 . .
		[See ILLUSTRATION].		
to	165	THE ENTOMBMENT (B. 3), <i>framed</i>	1	17 . .
aghi	166	CHRIST DESCENDING INTO HELL (B. 5)	1	6 10 .
o	167	THE ROMAN SENATE IN TRIUMPHAL PROCESSION (B. 11); <i>from the Thiers collection</i>	1	10 10 .
o	168	THE SAME	1	2 15 .
	169	THE SAME, <i>framed</i>	1	5 . .
per	170	THE ELEPHANTS CARRYING THE BRAZIER (B. 12)	1	5 10 .
to	171	SOLDIERS CARRYING THE TROPHIES (B. 13)	1	1 1 .
home	172	THE SAME, <i>framed</i>	1	9 10 .
ghi	173	THE SAME (B. 14), <i>framed</i>	1	8 . .
home	174	Hercules and Antaeus (B. 16)	1	6 . .
aghi	175	COMBAT OF TRITONS AND MARINE MONSTERS (B. 17 and 18)	1	4 15 .
home	176	COMBAT OF MARINE MONSTERS (B. 18)	1	10 10 .
to	177	Silenus (B. 20), <i>damaged</i>	1	2 10 .
aghi	178	The Elephants carrying the braziers (B. 12), <i>copy, probably by G. A. da Brescia</i>	1	10 .

MARC ANTONIO RAIMONDI.

WITH WORKS BY HIS TWO PUPILS: AGOSTINO VENEZIANO AND MARCO DA RAVENNA.

	179	Massacre of the Innocents (B. 19); The Entombment (B. 36); The Death of Ananias (B. 42); and The Virgin and Child and St. John with two angels (B. 51), <i>first state</i> ; all by Veneziano	4	14 .
g.	180	The Virgin and Child on the clouds (B. 53)	1	6 5 .
all	181	The Holy Family with St. John (B. 57)	1	2 1 .

- / / - 182 The Virgin and Child (B. 61); and The Nude Woman seated
 by a vase (B. 257); both by M. da Ravenna 2 *Num*
- cf 10 - 183 St. Cecilia (B. 116) 1 *Rin*
- 10 - 184 The Cumaeen Sybil (B. 123), by A. Veneziano, *first state*;
from the Dumesnil collection 1 *Ma*
- / / - 185 The Triumph of Vespasian and Titus (B. 213), *from the Comte*
Harrach collection; and Venus leaving the Bath (B. 97a) 2 *Num*
- 12 10 - 186 Mars, Venus and Cupid (B. 345) 1 *Colu*
- 5 10 - 187 Apollo, Hyacinth and Cupid (B. 348) 1 *Ma*
- 5 5 - 188 Galatea (B. 350); and Youth with a cornucopia (B. 360) 2 *Colu*
- / 15 - 189 The Bent Stick (B. 369); Philosophy (B. 381), *top and left*
side drawn in; The Pensive Woman (B. 460), and copy of
 the same (B. 460b); and copies of The Old Man and the
 Man with the anchor (B. 367b), and The Woman with the
 two sponges (B. 373c) 6
- / 15 - 190 The Man dressing (B. 472); The Woman standing by a vase,
 by A. Veneziano (B. 474), and a copy of the same; and The
 Climber (B. 488) 4
-
- 5 - 191 A Man seated beneath the statue of Bacchus giving audience,
 by B. Franco (B. 79); and Christ and the Apostles, by A. Meldolla 15 *Rin*
- 18 - 192 J. Ribera. St. Jerome (B. 4), and a copy of the same; St.
 Jerome (B. 5), *two impressions*; St. Peter (B. 7); The Poet
 (B. 10); Combat between a Centaur and a Triton (B. 11);
 Cupid flogging a Satyr (B. 12); Silenus (B. 13), *three im-*
pressions in the first state, one impression in the second state
and a copy; and eight others 21 *Colu*
- / 2 - 193 Rachel hiding her Father's Idols (B. 4); The Raising of Lazarus
 (B. 6); Silenus (B. 18); and other subjects, by G. B.
 Castiglione; Etchings, after Parmigiano, etc. 50 *a*

CHIAROSCURO PRINTS OF THE ITALIAN AND FLEMISH SCHOOLS.

(The Numbers quoted are from Bartsch).

ANDREA ANDREANI.

- 194 The Adoration of the Magi, after Parmigiano (*page 29, no. 2*), *second state*; the same subject, after Luini (*p. 30, no. 4*); and The Entombment, after Raphael da Reggi (*p. 44, no. 24*) 3 *14*
- 195 The Virgin and Child, after Casolano (*p. 57, no. 13*); The Virgin and Child with Saints, after Parmigiano (*p. 64, no. 24*), *second state*; and St. Peter preaching the Gospel, after Caravaggio (*p. 77, no. 25*), *second state* 3 *18*
- 196 Mutius Scaevola, after Peruzzi (*p. 98, no. 7*); and Circe Drinking, after Parmigiano (*p. 111, no. 7*), *in two states* 3 *110*
- 197 THE TRIUMPH OF JULIUS CAESAR, after Mantegna (*p. 101, no. 11*), the set of nine subjects and the frontispiece 10 *20*
- 198 Circe and the Companions of Ulysses, after Parmigiano (*p. 110, no. 6*), two impressions, *in the second state*; and another, *cut to the oval* 3 *10*
- 199 Jason, after Parmigiano (*p. 120, no. 19*); Nymphs Bathing, after Parmigiano (*p. 122, no. 22*), *first and second states*; and Woman in Meditation with a skull, after Casolano (*p. 148, no. 14*) 4 *12*
- 200 Faith (*p. 128, no. 1*), *in three states*; Hope (*p. 128, no. 2*), *two impressions*; Force (*p. 129, no. 4*), *first and second states*; Temperance (*p. 129, no. 5*), *first and second states*; and Prudence (*p. 129, no. 6*) 10 *110*
- 201 Emblematical print on the subject of Death, after Fortunius (*p. 135, no. 13*); and The Christian Hero, after Franco (*p. 136, no. 14*), *without the address* 2 *10*

HUGO DA CARPI.

- 202 David cutting off the Head of Goliath, after Raphael (*p. 26, no. 8*), *first state*; and two impressions *in the third state* 3 *18*
- 203 The Miraculous Draught of Fishes, after Raphael (*p. 37, no. 13*), *first state*; and Christ at the House of Simon the Pharisee, after Raphael (*p. 40, no. 17*), *two impressions* 3 *12*

- 1 2 . 204 The Descent from the Cross, after Raphael (p. 43, no. 22), *two impressions, one in the first state, but with the name of the painter at bottom cut off* 2 *Colu*
- 1 4 . 205 The Resurrection, after Raphael (p. 45, no. 26); The Death of Ananias, after Raphael (p. 46, no. 27), *two impressions, the second state*; and another, *state not mentioned, with the two bottom corners cut diagonally; from the Fuseli and Scott collections* 4 *Ch*
- 10 . 206 St. Peter and St. John, after Parmigiano (p. 77, no. 26), *first state*; A Sybil, after Raphael (p. 89, no. 6); and a reverse copy of the same; and Pan, after Parmigiano (p. 123, no. 24) 4 *Pan*
- 1 2 . 207 Diogenes, after Parmigiano (p. 100, no. 10); and a facsimile drawing of the same 2 *Ma*
- 1 10 . 208 Hercules overcoming Antaeus, after Raphael (p. 117, no. 14), *rare* 1 *Colu*
- 1 . . 209 Envy chased from the Temple of the Muses, after B. Peruzzi (p. 133, no. 12), *first state, very rare* 1 *a*
- 1 4 . 210 The same, *in the first state* 1 *a*
- 1 2 . 211 The same, *in the second state* 1 *a*
- 1 8 . 212 The same, *in the second state* 1 *a*
- 1 14 . 213 The same, *in the second state* 1 *a*
- 5 . 214 Raphael and his Mistress, after Raphael (p. 140, no. 2), *cut*; the same subject, larger (p. 141, no. 3); and The Harvest, after G. Romano (p. 153, no. 24) 3 *a*
- 10 . 215 Surprise, after Parmigiano (p. 146, no. 10), *two impressions in the third state*; and another, *cut to the oval* 3 *a*

B. CORIOLANO.

- 1 2 . 216 Herodias with the Head of St. John, after Guido (p. 47, no. 29), *first state, rare* 1 *Ch*
- 1 12 . 217 The Virgin with the Infant Christ, after Guido (p. 52, no. 5), *third state*; the same subject, after Guido (p. 53, no. 6); and The Virgin and Child with St John, after Guido (p. 61, no. 20), *first and second states* 4 *Ch*

- 218 St. Jerome, after Guido (p. 83, no. 33), *second state*; and a later state 2 18.
- 219 A Sibyl, after Guido (p. 87, no. 2); A Sibyl, after Guido (p. 88, no. 3); A Sibyl, after Guido (p. 88, no. 5); and another impression, *in a different state, but cut and damaged* 4 14.
- 220 The Alliance of Peace and Abundance, after Guido (p. 131, no. 10), *first state, and another state not mentioned, between first and second states, without the date 1642, but with Romae instead of Roma; fourth state*; and two others in outline 5 14.

H. GOLTZIUS.

- 221 Mars (p. 72, no. 230), *two impressions, one cut*; and Hercules slaying Cacus (p. 72, no. 231) 3 16.
- 222 Flora (p. 73, no. 236); The Goddess of Night (p. 73, no. 237), *both cut to the ovals*; and a Magician working his Spells (p. 73, no. 238) 3 14.
- 223 A Landscape with shepherd and flock (p. 74, no. 241); and the set of four Landscapes (p. 75, nos. 242-245), *numbers 243 and 244 in duplicate* 7 2 14.

- 224 C. Jeghers. Portrait of Plantin, after Rubens 1 14 5.

A. DA TRENTO.

- 225 St. John, after Parmigiano (p. 73, no. 17), *three impressions*; St. Cecilia, after Parmigiano (p. 85, no. 37), *two impressions*; and The Tiburtine Sibyl, after Parmigiano (p. 90, no. 7) 6 14.
- 226 The Martyrdom of St. Peter and St. Paul, after Parmigiano (p. 79, no. 28), *first and later states*; and Death of Absalom, after Romano, *damaged* 4 15.
- 227 Pallas, after Parmigiano (p. 122, no. 23), *three impressions*; Philosophy, after Parmigiano (p. 142, no. 1), *two impressions*; The Lute Player, after Parmigiano (p. 143, no. 3), *two impressions* 7 2.

J. N. DA VINCENTINO.

- 14 . 228 The Adoration of the Magi, after Parmigiano (p. 29, no. 2);
Christ healing the Lepers, after Parmigiano (p. 39, no. 15),
second state; and The Tiburtine Sybil, after Parmigiano
(p. 90, no. 8) 3 Colu
- 18 . 229 Hercules killing the Lion, after Raphael (p. 119, no. 17), two
impressions in the first state and one in the second state 3 c
- 6 . 230 Clelia, after Maturino (p. 96, no. 5), second state, two impres-
sions 2 Bu

ANONYMOUS ENGRAVERS.

- 14 . 231 Abraham's Sacrifice, after Parmigiano (p. 22, no. 3); and The
Repose in Egypt, after Antonio Campi da Cremona (p. 35,
no. 10) 2 H
- 8 . 232 Martha and The Magdalen entering the Temple, after Raphael
(p. 37, no. 12), two impressions; Christ healing the Para-
lytic, after Parmigiano (p. 38, no. 14); and St. Peter and
St. John healing the Sick, after Raphael (p. 78, no. 27) 4 Bu
- 14 . 233 The Virgin and Child, after Francesco Vanni (p. 56, no. 11),
three impressions 3 Am
- 1 . 234 The Virgin and Child with St. John, after Parmigiano (p. 56,
no. 12), in various states, three of the impressions being cut
to the oval 7 Colu
- 5 . 235 The Holy Family with Saints, after Parmigiano (p. 64, no. 24),
state not mentioned by Bartsch, from the Percy collection;
and The Four Doctors of the Church, after Beccafumi
(p. 84, no. 35), three impressions 4 Bu
- 7 . 236 Scipio, after Giulio Romano (p. 99, no. 8); Astronomy, after
Parmigiano (p. 138, no. 16), and The Sacrifice, after Par-
migiano (p. 152, no. 21), three impressions; Man seated,
seen from behind, after Parmigiano (p. 148, no. 13); and
The Sleeping Child, after Guido Reni (p. 153, no. 23) 7 Le
- 15 . 237 Judith Giving the Head of Holofernes to her Servant, by C.
Van Sichem, after H. Goltzius, two impressions, and a copy
in reverse; Love between two Women Dancing, after P. Colu

LOT 237—*continued.*

Morelse; The Holy Family, by A. Bloemart; St. Sebastian, after P. Farinati, by C. K. (*Passavant*, vol. VI, no. 54); Decoration for a Theatre; and another 8

- 238 DOMENICO CAMPAGNOLA. St. John the Baptist, by N. Boldrini (*Passavant*, vol. V, p. 172, no. 5); *this woodcut bears on the back a number of studies of figures, limbs, animals and trees, in pen and ink, which are probably the work of Domenico Campagnola* 1

- 239 A large Collection of Three Hundred and Eleven Engravings of the Italian School of the 16th Century, by Bonasone, E. Vico, and other Italian Masters, *mounted and loose in an old volume* 1

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- 241 Two Copper Plates, prepared for mezzotinting, *each 12 in. by 9 in.*; and a Steel Plate, *9 in. by 6½ in.* 3

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FRAMED.

- 242 Landscape with satyrs and nymphs, after Titian, *etching* 1
- 243 Duchess of Ferrara and her page, by Sadeler, after Titian, *proof before letters* 1
- 244 Long View of Venice, in four sections, *early Italian woodcut* 1
- 245 Fête Champêtre, by C. Jeghers, after P. P. Rubens, in two sections, *woodcut*; and another 2

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"	...	Publishers' Circular.
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" ...	...	Sportsman.

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LOT

- | | | | |
|--------|---|---|----|
| eggs | 1 | The Birth of Galatea, by C. W. Campbell after Sir E. Burne Jones, <i>proof, signed by painter and engraver</i> | 1 |
| to | 2 | The early engravings of Edward Calvert, <i>the set of eleven proofs on india paper</i> , and Michel Angelo, by F. Engleheart after W. Blake, <i>proof</i> | 12 |
| indow | 3 | The Sacrifice to Cupid and The Triumph of Beauty and Love, after J. B. Cipriani, <i>a pair</i> | 2 |
| ader | 4 | View of Durdham Down, by Chatelain and Vivares after T. Smith, <i>proof and impression</i> , and two other Views by the same, <i>proofs</i> | 4 |
| aniell | 5 | The Fishery, after R. Wright; The Maid of the Mill, after J. Richards, and a Classical Landscape, after Claude Lorrain, <i>proof; all by W. Woollett</i> | 3 |
| hall | 6 | York Minster, by W. B. Cooke, after T. Girtin, <i>proof</i> | 1 |

10

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2	7	LIBER NATURAE, by S. W. Reynolds after T. Girtin, <i>ten proofs before all letters and five proofs before the title</i>	15	Ru
1 10	8	Windmill at East Bergholt, by D. Lucas after J. Constable, <i>artist's proof</i>	1	B
1 15	9	Stonehenge; Old Sarum; Salisbury Cathedral; Lock on the Stour; Flatford Mill; Arundel Mill and Castle; Hampstead Heath; Noon; Hampstead Heath; Mill Stream, all by D. Lucas after J. Constable	10	Re
12	10	Hereford, by J. M. W. Turner, <i>early impression, printed by Mr. Seymour Haden</i>	1	Mu
2 2	11	St. Catharine's Hill near Dorking, by J. M. W. Turner, <i>the etching</i>	1	Os

MEZZOTINT PORTRAITS.

The numbers quoted are from Chaloner Smith's catalogue.

4 10	12	Countess of Dorchester, by J. Becket after Kneller (C. S. 32), <i>first state</i>	1	Ell
1 7	13	Anne Killigrew, by J. Becket after Killigrew (C. S. 56), <i>third state</i>	1	Li

A. BLOOTELING.

9	14	Catharine, Queen of Charles II, after Sir P. Lely (C. S. D), <i>second state</i>	1	Ell
4 10	15	Charles, Earl of Derby (C. S. K), <i>first state</i>	1	Br
4 15	16	Cornelius de Wit and John de Wit, after J. de Banc, <i>a pair</i>	2	Rea
1 15	17	Henry Van Born, after Maes	1	c
9 5	18	Sir Robert Fletcher, by W. Dickinson, after Sir J. Reynolds (C. S. 23), <i>second state</i>	1	Ell

J. DIXON.

1 10	19	Duke of Leinster, after Sir J. Reynolds (C. S. 22), <i>second state</i>	1	Br
12 10	20	Betty Munro, after Falconet (C. S. 24), <i>first state</i>	1	Ell
3	21	William Robertson, after Sir J. Reynolds (C. S. 30), <i>third state</i> , and Sir John Taylor after J. Smart (C. S. 33)	2	Cha



George Selwyn

- 22 Miss Hoare, after W. Hoare (*C. S.* 191), and Ignatius Loyola, after Titian (*C. S.* 22), both by J. Faber 2 1 5
- 23 GEORGE JAMES CHOLMONDELY, by J. Jones after Sir J. Reynolds (*C. S.* 13), *first state, fine* 1 51
- [See ILLUSTRATION].
- 24 John Gay, by F. Kyte after W. Aikman (*C. S.* 3), *second state* 1 2 2

J. MCARDELL.

- 25 Captain Thomas Coram, after W. Hogarth (*C. S.* 45), *second state* 1 5
- 26 Lady Grammont, after Lely (*C. S.* 91), *second state* 1 9 10
- 27 CHARLES SAUNDERS, after Sir J. Reynolds (*C. S.* 163), *first state, fine, inscription written in in pencil* 1 17 10
- 28 An Interior with two women and child in cradle, after Rembrandt 1 14
-
- 29 Young Man holding a scroll, by W. Pether after Rembrandt, *second state* 7
- 30 Sophia Electress of Hanover and The Seven Bishops, by P. Schenck 10
- 31 Joseph Addison, by J. Simon after Kneller (*C. S.* 3) 1 2 5

J. SMITH.

- 32 Queen Anne, when Princess of Denmark, after Kneller (*C. S.* 4), *second state*, and George, Prince of Denmark, after Kneller (*C. S.* 95), *first state* 11
- 33 Elinor Copley, after Kneller (*C. S.* 56), *first state* 1 4
- 34 Edward Fowler, after Kneller (*C. S.* 91), *first state* 1 15
- 35 George I, after Kneller (*C. S.* 100), and George II, after Kneller (*C. S.* 103) 2 1 8
- 36 Grinling Gibbons, after Kneller (*C. S.* 105), *first state* 1 10 10
- 37 Grinling Gibbons and his Wife, after Closterman (*C. S.* 106), *second state* 1 1
- 38 William, Duke of Gloucester, after Kneller (*C. S.* 113), *first state* 1 1 18
- 39 Sir George Hamilton, after Medina (*C. S.* 123), *second state* 1 4 10

2 10	40	James I, after Vandyck (<i>C. S.</i> 139), <i>second state</i>	1	Magg
7 15	41	James II when Duke of York, after Kneller (<i>C. S.</i> 142), <i>fine</i>	1	Cham
2	42	James II, after Largilliere (<i>C. S.</i> 145), <i>fourth state</i> ; and Mary Beatrix, after Largilliere (<i>C. S.</i> 171)	2	Lin
1 15	43	Sir Godfrey Kneller, after Kneller (<i>C. S.</i> 150)	1	Br
2 15	44	John Locke, after Kneller (<i>C. S.</i> 157), <i>second state</i>	1	Cham
4	45	John, Duke of Marlborough, after Kneller (<i>C. S.</i> 163), <i>first state</i>	1	Port
1 15	46	Mary II, after Kneller (<i>C. S.</i> 172), <i>second state</i> ; and William III, after Kneller (<i>C. S.</i> 271), <i>second state</i>	2	Rea
15	47	Mary II, after Van der Vaart (<i>C. S.</i> 176), <i>second state</i>	1	Lin
2	48	James, Duke of Ormond, after Kneller (<i>C. S.</i> 193), <i>third state</i>	1	Rea
4 15	49	Sophia Dorothea, Princess Royal of Prussia, after Hirseman (<i>C. S.</i> 206)	1	Cham
2 5	50	John Smith, after Kneller (<i>C. S.</i> 232), <i>second state</i>	1	Meat
12 10	51	Charles XII of Sweden, after Craft (<i>C. S.</i> 249)	1	Dan
4	52	Ann Warner, after Largilliere (<i>C. S.</i> 264)	1	Br
3	53	Catharine Wilkinson, after T. Hill (<i>C. S.</i> 270)	1	Cham
2 10	54	John Witt, after W. Hassells (<i>C. S.</i> 279), <i>second state</i>	1	do
7 10	55	William Wycherley, after Lely (<i>C. S.</i> 284), <i>second state</i>	1	Meat
5 10	56	Richard Robinson, by J. R. Smith, after Sir J. Reynolds (<i>C. S.</i> 142), <i>second state</i>	1	Meat
1 14	57	Fiamingo, by P. Van Bleeck, after Vandyck (<i>C. S.</i> 3), <i>first state</i>	1	Mill
6 15	58	PHILIP FONTEIJN, by W. Vaillant, <i>proof before inscription, fine</i>	1	Mill
		[See ILLUSTRATION].		
1 5	59	The Music Party, by J. Vaillant, after Giorgione	1	Rea
4	60	Richard Busby, by J. Watson, after Riley (<i>C. S.</i> 22), <i>second state</i>	1	do
3	61	Paul Pontius, by J. Watson, after Vandyck (<i>C. S.</i> 119), <i>first state</i>	1	Pa
1 14	62	Allan Ramsay, by G. White, after Aikman (<i>C. S.</i> 36), <i>second state</i>	1	Ma
1 10	63	Charles II, by R. Williams, after Kneller (<i>C. S.</i> 11), <i>third state</i>	1	Lin
2 2	64	Sir George Rooke, by R. Williams, after Dahl (<i>C. S.</i> 51), <i>late state</i>	1	Rea



Dr. Philip Barlow, 1669

EARLY ENGLISH AND FOREIGN LINE PORTRAITS.

Reader	65	Caspar Schmid, by Amling; David Vlugh, by H. Bary; and Elizabeth of Bohemia	3	2 15
Small	66	Molière, by J. F. Beauvarlet, after Bourdon	1	1 5
Linder	67	Catharine, Queen of Charles II, by A. De Blois, after D. Plaaes	1	5
Reader	68	Abraham Heidanus, after Lievens; C. Huygens, after Netscher, <i>proof</i> ; and Nathaniel Highmore, <i>proof</i> ; all by A. Blooteling	3	2 15
Maggs	69	Michel Adrian De Ruyter, and August Stellingwerf, after Helst, both by A. Blooteling	2	7 15
Reader	70	Frederick and Elizabeth of Bohemia, by B. Bolswert, after Miereveld, a pair	2	7 10
Miniman	71	Bacci Baldini, by N. De la Casa; and Titian, by A. Caracci	2	12

W. DELFF.

Almaghi	72	Jacob Cats and H. Grotius, after Miereveld; and R. H. Hornanus, after I. Ravesteyn	3	1 10 6
Maggs	73	George, Duke of Buckingham, after Miereveld	1	
Chambers	74	Elizabeth of Bohemia, after Miereveld, <i>printed on satin</i>	1	5 5
Leatford	75	Frederick Henry, Prince of Orange, after Miereveld	1	3 10
Maggs	76	Henry Frederick, Prince of Orange, after Van Venne	1	5 10
Almaghi	77	Maurice, Prince of Orange, after Miereveld	1	4 5
Chambers	78	Maurice, Prince of Orange, after Van der Venne	1	5 5
Maggs	79	William I, Prince of Orange, after C. Visscher	1	3 10
Leatford	80	William II, Prince of Orange, after Miereveld	1	1 10
do	81	R. Du Laury, after Van Oost (<i>R. Dumesnil</i> , 188); R. Nanteuil (<i>R. D.</i> 282); and F. Fortebat, after De Pille (<i>R. D.</i> 328); all by G. Edelinck	3	2 10
Reader	82	Frances, Duchess of Richmond, by F. Delaram		4 15

W. FAITHORNE.

Almaghi	83	Queen Elizabeth with Lord Burleigh and Sir Francis Walsingham	1	1 5
do	84	Charles I, <i>first state</i>	1	1 5

9	85	Catharine of Braganza, <i>second state</i>	1	Reade
3 15	86	Mary, Princess of Orange, after Vandyck, <i>first state</i>	1	Colna
2 10	87	Mary, Princess of Orange, <i>fine, but cut at bottom</i>	1	Rea
2 5	88	Sir Edmund Anderson, <i>first state</i> ; Sir Orlando Bridgeman, <i>first state</i> ; and Sir John Fortescue	3	Colna
4	89	Robert Bayfield, <i>first state</i> ; Noah Bridges, <i>first state</i> ; John Bulwer, <i>third state</i> ; John Murecot, and William Oughtred, <i>first state</i>	5	do
2	90	Frances Bridges, Countess of Exeter, after Vandyck	1	Reade
3 5	91	Valentine Greatrakes	1	Colna
4	92	Thomas Mace, after H. Cooke, <i>second state</i>	1	Mag
2 15	93	John Viscount Mordaunt	1	Reade
1 5	94	Henry More; John Ogilvy, after Lely; John La Motte; and Richard Hooker	4	Dwee
6 5	95	Sir William Paston, and Lady Paston	2	Cham
2 2	96	Sir William Sanderson, after G. Soest, <i>first and second states</i>	2	Colna
8 15	97	MARGARET SMITH, after Vandyck, <i>second state</i>	1	do
5 15	98	Sir Henry Spelman, <i>first state</i>	1	do
12	99	Sir Francis Vere, and Sir Horace Vere	2	Cham
7	99A	General Hammerstein, by J. Falck, after Beck; and Charles XII of Sweden, by Tanjé, after Kraft	2	Dani
6	100	Anne of Austria, by P. Firens, <i>very rare</i>	1	Colna
10	101	Ambrose Capello, by P. Fruytieres; and Johann Kratzer, by E. Hainzelmann, after A. Stech	2	Reade
6 10	102	Erasmus, by F. Hogenburgh	1	Mag

H. HONDIUS.

6 15	103	Charles I	1	Cham
4	104	Philip William, Prince of Orange	1	Meaty

W. HONDIUS.

3	105	Henry Cornelius Longkuis after Mytens	1	Reade
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J. HOUBRAKEN.

tyard	106	General Lambert, <i>proof</i>	1	12
to	107	Sir William Morice, <i>proof</i>	1	18
to	108	John, Lord Somers, <i>proof</i>	1	12
ingleton	109	Charles, Earl of Sunderland, <i>proof</i>	1	1 2
to	110	Albert Dürer, by L. Kilian	1	15
agg	111	Erasmus, by C. Koning, after H. Holbein	1	4
to	112	Ephraim Bonus, before the address of De Jonghe and Justus Vondel, with the address of A. De Wies, both by Jan Livens	2	3 15
tyard	113	Sir Thomas Isham, by D. Loggan	1	5 10
to	114	Gabriel Chassebras, by P. Lombart	1	2 10
u	115	Philip IV of Spain, and Elizabeth, Queen of Philip IV, after Rubens, <i>a pair</i> ; and Philip, Duke of Burgundy, all by J. Louys	3	12
tyard	116	Reiner Paa, by T. Matham, after J. Mytens	1	2 2
aphi	117	Albert, Archduke of Austria, by J. Muller, after Rubens (<i>Bartsch</i> , 62)	1	9 15
den	118	John of Leyden, by J. Muller (<i>B.</i> 24)	1	2
ingleton	119	Bernard Knipperdolling, by J. Muller (<i>B.</i> 25), <i>first state</i> , slightly cut at bottom	1	1 15
magli	120	Lord Thomas Fairfax, by C. Merian		1 15

A. MASSON.

tyard	121	Emmanuel Theodose de la Tour d'Auvergne, Duc d'Albret, after Mignard (<i>Dumesnil</i> , 14), <i>first state</i>	1	6 15
aphi	122	Guillaume de Brisacier, after Mignard (<i>D.</i> 15), <i>fourth state</i>	1	8 15
atyard	123	Cureau de la Chambre, after Mignard (<i>D.</i> 24), <i>first state</i>	1	6
yton	124	Pierre Dupuis, after Mignard (<i>D.</i> 25), <i>only state</i>	1	3 8
agg	125	Olivier Le Fèvre D'Ormessan (<i>D.</i> 58), <i>second state</i>	1	7
atyard	126	Gui Patin (<i>D.</i> 59), <i>second state</i> ; and Charles Patin (<i>D.</i> 60), <i>only state</i>	2	1 15
nell	127	Antoine Turgot de Saint Clair (<i>D.</i> 66), <i>only state</i>	1	8

J. MORIN.

3 5	128	Anne of Austria, after Champaigne (<i>D.</i> 41)	1	Rea
3 10	129	Jérôme Franck, after Franck (<i>D.</i> 52)	1	d
2 5	130	Henry IV of France, after Ferdinand (<i>D.</i> 60)	1	d

R. NANTEUIL.

11 10	131	POMPONE DE BELLIEVRE, after C. Le Brun (<i>D.</i> 37), <i>first state</i>	1	Pemb
4	132	Bochart de Saron (<i>D.</i> 42), <i>only state</i>	1	d
16	133	FRANCOIS DE CLERMONT DE TONNERRE (<i>D.</i> 68), <i>first state, very rare</i>	1	Rea

[See ILLUSTRATION.]

14 10	134	PIERRE DE CAMBOUT DE COISLIN (<i>D.</i> 69), <i>first state</i>	1	Colna
6	135	The Same (<i>D.</i> 70), <i>first state</i>	1	Laffe
33	136	BASILE FOUQUET (<i>D.</i> 97), <i>only state</i>	1	Dam
21 10	137	Henri Auguste de Lomenie de Brienne (<i>D.</i> 148), <i>first state</i>	1	Reas
4 5	138	Marie Jeanne Baptiste, Duchesse de Savoie (<i>D.</i> 169), <i>second state</i>	1	d
10	139	Cardinal Mazarin, after Mignard (<i>D.</i> 187), <i>first state</i>	1	Laffe
11 10	140	HENRI DE SAVOIE, DUC DE NEMOURS (<i>D.</i> 198), <i>first state, rare</i>	1	Colna
16 10	141	NICOLAS POTIER DE NOVION (<i>D.</i> 207), <i>first state</i>	1	Meas

C. DE PASS.

5 5	142	The Coligny Brothers; Philip of Spain; Isabella, Archduchess of Austria; and Ludovica Juliana, Princess of Orange	4	Rea
1 1	143	The Gunpowder Conspirators	1	d
25	144	QUEEN ELIZABETH, in the dress she wore at St. Paul's	1	Clarr
3 5	145	Gui Michel Le Gay and Family	1	Rea
2 10	146	S. Pass. Gerard Mercator; and Lucy, Countess of Bedford	2	d
10	147	W. Pass. James I and Henry, Prince of Wales	1	Lins
1 5	148	Vincent de Paul, by N. Pitau, after S. François; François de Troy, by J. B. Poilly; and Marquis de Sévigné, by E. Rousseaux	3	Wes



Lot 133.

<i>Naggs</i>	149	Jacob Roelans, <i>proof</i> ; Jacob Roelans, Jun., by Pontius; and Genealogical Tree of the House of Austria, by E. Sadeler, on four sheets	6	1	10
<i>Leatyard</i>	150	Le Sage, by N. Regnesson; and Louis Thomassin, by P. Van Schuppen	2	2	
<i>Naggs</i>	151	Jean Baptiste Lully, by J. L. Roullet, after P. Mignard	1	7	5
<i>Reader</i>	152	Maximilian of Austria, by W. Rogers; Sir William Jones, by W. Sherwin, <i>proof</i> ; and Robert, Earl of Leicester, by C. Van Sichem	3	2	5
<i>Linden</i>	153	Charles I, by R. Strange, after Vandyck	1	1	15
<i>Enaghi</i>	154	Matthias, Emperor of Germany, and Anna, his Consort, by E. Sadeler, a pair	2	1	10
<i>Reader</i>	155	Albert Dürer, by A. Stock; Cardinal Rospiglioso, by P. Simon, after C. Maratti; and R. A. Houasse, by A. Trouvain, after Torteбат	3	1	15

J. SUYDERHOEF.

<i>Naggs</i>	156	Charles V of Germany, after Titian; Philip II of Spain, after A. Moro, and Philip III of Spain, after Soutman	3	1	10
<i>Fineman</i>	157	Philip I and Johanna of Castile, and Mary, Archduchess of Austria, all after P. Soutman	3	18	
<i>Naggs</i>	158	John and Charles, Dukes of Burgundy, after P. Soutman, <i>states before the numbers</i> ; and Philip Duke of Burgundy, by Van Sompel, after Van Eyck	3	18	
<i>do</i>	159	Maximilian I, after L. Van Leyden; and Maximilian II, after Rubens, <i>before the numbers</i>	2	1	5
<i>Naggs</i>	160	Charles I; and Henrietta Maria, after Vandyck, a pair	2	5	10
<i>Enaghi</i>	161	François Post, after F. Hals, <i>proof</i> ; Frederic Spanheim; and M. Z. Boschornius, both after Dubordieu	3	2	10
<i>Pinell</i>	162	Rene Descartes; and Tegularius, both after F. Hals; and Anna Maria Schurman, after J. Lievens	3	6	

G. VALCK.

<i>Linden</i>	163	Robert Lord Brooke	1	2	8
<i>do</i>	164	John Duke of Lauderdale, <i>proof before letters</i>	1	2	8
<i>Sanell</i>	165	Hortense Duchess of Mazarine, after Lely	1	5	5

C. VAN DALEN.

- 2 15 166 Francis Deleboe Sylvius; and Festus Hommius, after Balyu 2 Coln
 2 8 167 Henry Duke of Gloucester, after Luttichuys 1 Lin
 1 15 168 Charles II, after Nason, *early state before the crown on the table* 1 Coln
 18 169 Sir William Temple, by Vander Banc, after Lely; and Mary I, after A. More, *proof* 2 Char

VANDYCK (AFTER).

- 6 170 John de Wael, by Vandyck (*Dutuit*, 16), *fifth state*; Jacques Callot, by Vorsterman (*D.* 83), *fourth state*; Cornelius Vander Geest, by Pontius (*D.* 54); and Martin Pepyn, by Bolswert (*D.* 30) 4 Rea
 18 171 Albert Count Wallenstein, by P. de Jode (*D.* 46), *first state*; Count Pappenheim, by C. Galle (*D.* 129), *third state*; and James, Duke of Hamilton, by Lisebetius (*D.* 142), *first state* 3 Char
 10 172 Ernest, Count Mansfeld, by R. Van Voerst (*D.* 199); Don Alvar Bazan, by Pontius (*D.* 49), *second state*; and Antoine de Tassis, by Neeffs (*D.* 116) 3 Bus
 2 10 173 Marquis de Mirabelle, by A. Blooteling (*D.* 157), *before all letters, rare*; and Adrian Hanneman, *proof* 2 Coln
 5 15 174 Maria Luissa de Tassis, by C. Vermeulen, after Vandyck 1 Bre

G. VERTUE.

- 1 1 175 The Children of Henry VII; Duchess of Suffolk and Adrian Stokes; Duke and Duchess of Suffolk; and other historical prints 8 Bra
 12 176 Matthew Prior, after Richardson; Sir W. Dawes, after Murray; Archbishop Usher; and three other Portraits 6 Lin
 1 8 177 William Shakespeare; John Dryden; Spenser; Waller; and Ben Jonson 5 Bra
 10 178 Sir Matthew Hale, after M. Wright; and Peter, Lord King 2 Lin
 2 2 179 Sir Ralph Winwood, after Miereveld; and Francis Godwin, *both proofs* 2 Coln

C. VISSCHER.

magli	180	Gellius de Bouma ; and Robert Junius, <i>before the address of P. Goos</i>	2	15
do	181	Franciscus Valdesius ; and Magdalena Moons	2	3 10
do	182	Peter Scriverius, after P. Soutman ; Pope Alexander VII, <i>before the address of C. de Jonghe, from the Mariette Collection ; Philip II of Spain, after Titian ; and Peter Proelius, by J. Visscher, after J. van Noort</i>	4	3
iden	183	Isabella d'Este and Charles V, after Titian ; and Charles, Duc de Bourbon, all by L. Vorsterman	3	2 5
magli	184	Sir Thomas More, after Holbein ; Earl of Arundel, after Vandeyck ; Duke of Norfolk, after Holbein ; and St. George, after Raphael, all by L. Vorsterman	4	1 12
do	185	Guillaume de Bloys ; Hovaert and Petrus Canisius, by Jerome Wierix ; and Alvarus Nonius, by Johan Wierix	4	2 10
well	186	James I, and Anne of Denmark, by Johan Wierix	1	9 10
ceus	187	Mr. and Mrs. Gurney, <i>published by T. Bakewell</i> ; W. Woollett, by J. K. Sherwin ; James Gardiner, by G. White ; and Richard Baxter, by R. White	5	1 10

SECOND DAY'S SALE.

EARLY GERMAN AND DUTCH MASTERS.

The numbers quoted are from Bartsch.

ANONYMOUS.

LOT

- | | | | | |
|---|---|---|----|-------------|
| 1 | 1 | 188 The Four Seasons; Allegorical Friezes; and The Life of Christ | 27 | <i>116a</i> |
|---|---|---|----|-------------|

H. ALDEGREVER.

- | | | | | |
|---|----|--|----|-------------|
| 3 | 5 | 189 The History of Adam and Eve (<i>B.</i> 1-6), the set of six | 6 | <i>de</i> |
| 1 | 8 | 190 Adam (<i>B.</i> 11); The Judgment of Solomon (<i>B.</i> 29); and The Annunciation (<i>B.</i> 38); <i>from the Fitzwilliam collection</i> | 3 | <i>Bino</i> |
| 3 | 10 | 191 The Parable of the Good Samaritan (<i>B.</i> 40-43), the set of four | 4 | <i>May</i> |
| 1 | 8 | 192 The Parable of Dives and Lazarus (<i>B.</i> 44-48), the set of five, <i>no. 45 being a copy</i> | 5 | <i>Kim</i> |
| 4 | | 193 The Virgin standing on a crescent (<i>B.</i> 50) | 1 | <i>May</i> |
| 2 | 8 | 194 Medea and Jason (<i>B.</i> 65); Mars (<i>B.</i> 76); Labours of Hercules (<i>B.</i> 86 and 87), two of the set of 13; and Hercules and Antaeus (<i>B.</i> 96) | 5 | <i>Sol</i> |
| 3 | 17 | 195 Allegorical Figures (<i>B.</i> 103-116), the set of 14 | 14 | <i>May</i> |
| 1 | 18 | 196 Vignette (<i>B.</i> 195); The Roman Alphabet (<i>B.</i> 206); The Dance of Fourteen Children (<i>B.</i> 252); Children playing at a well (<i>B.</i> 267); and Design for two Spoons (<i>B.</i> 268) | 5 | <i>Velt</i> |
| 4 | 5 | 197 Ornamental Vignette (<i>B.</i> 260); Grotesque Design (<i>B.</i> 274); Grotesque Design (<i>B.</i> 281), and Panel of Ornament (<i>B.</i> 283) | 4 | <i>Kim</i> |

A. ALTDORFER.

- | | | | | |
|---|----|--|---|--------------|
| 3 | 10 | 198 Judith (<i>B.</i> 1); Samson (<i>B.</i> 2); Delilah (<i>B.</i> 3); Christ driving the Money-changers from the Temple (<i>B.</i> 6); and The Crucifixion (<i>B.</i> 7) | 5 | <i>Colna</i> |
| 4 | | 199 The Repose in Egypt (<i>B.</i> 5) | 1 | <i>de</i> |

aghi	200	Christ and The Virgin (B. 9); The Virgin Enthroned (B. 13); The Virgin and St. Anne (B. 14); and The Virgin and Child (B. 15)	4 10 4
o	201	The Virgin and Child in a landscape (B. 17)	1 4 10
o	202	St. George (B. 20); St. Jerome (B. 21), <i>from the Dent collec- tion</i> ; The Nun (B. 24); Hercules and the Lion (B. 26); and Hercules carrying the two columns (B. 27)	6 15 5
o	203	Mercury (B. 29); Neptune carrying off a nymph (B. 31); and Venus (B. 32)	4 15 3
o	204	Venus going to the bath (B. 33); Venus leaving the bath (B. 34); The Judgment of Paris (B. 36); and Pyramus and Thisbe (B. 44)	6 15 4
o	205	Two Satyrs fighting for a nymph (B. 38); The Triton and the Nereid (B. 39); and The Centaur (B. 37)	5 5 3
o	206	Mutius Scaevola (B. 40); Dido (B. 42); and The Punishment of a Courtesan (B. 43)	5 5 3
o	207	The Knight of the Sacrament (B. 50); and The Winged Woman standing on a star (B. 58)	6 10 2
o	208	The Little Standard Bearer (B. 52); The Violin Player (B. 54); and The Man reflecting (B. 55)	7 5 3
o	209	Martin Luther (B. 61)	1 5 5
Branch	210	The Fall and Redemption of Man (B. 1-40), the set of forty, <i>mounted in a small scrap-book, woodcuts</i>	40 21
maghi	211	St. Jerome (B. 57), <i>woodcut</i>	1 7 5

JOST AMMAN.

agg	212	Fireworks at Nuremberg (B. 14)	1 1
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BARTHEL BEHAM.

uthwell	212A	Combat of Naked Men (B. 16)	1
maghi	213	Der Welt Lauf (B. 39); The Halberdier on horseback (B. 49); and Children playing with dogs, <i>from the Fisher collection</i>	1 4 15 3
o	214	Emperor Charles V (B. 60), <i>first state, before the artist's mono- gram</i>	1 10 5 1

H. S. BEHAM.

o	215	Adam (B. 3), <i>first state</i> ; and Adam and Eve driven from Eden (B. 7)	1 15 2
o	216	Moses and Aaron (B. 8); and Job and his Friends (B. 16), <i>damaged</i>	2 13 2

4	5	217	The Virgin and Child, with the parrot (<i>B. 19</i>)	1	Coln
3	5	218	The Marriage at Cana (<i>B. 23</i>); Christ and the Woman of Samaria (<i>B. 24</i>); and Christ in the House of Simon (<i>B. 25</i>)	3	Rim
2	5	219	The Man of Sorrows (<i>B. 26</i>); and The Saviour (<i>B. 30</i>)	2	Coln
7		220	The Parable of the Prodigal Son (<i>B. 31-34</i>), <i>no. 34 in the first state</i> ; and The Prodigal Son (<i>B. 35</i>), <i>from the Fisher collection</i>	5	Doa
	10	221	Christ and the Apostles (<i>B. 36-42</i>)	7	Rea
2	15	222	The Four Evangelists (<i>B. 55-58</i>); <i>from the Fisher collection</i>	4	Coln
2	5	223	St. Jerome (<i>B. 60</i>); St. Jerome (<i>B. 62</i>); and St. Sebald (<i>B. 65</i>)	3	Ma
1	5	224	St. Jerome (<i>B. 63</i>); and St. Anthony the Hermit (<i>B. 64</i>)	2	Coln
1	15	225	Alexander and Bucephalus (<i>B. 67</i>); and Combat of Greeks and Trojans (<i>B. 69</i>)	2	a
1	10	226	Dido (<i>B. 80</i>); and Trajan (<i>B. 82</i>), <i>with the date</i>	2	De b.
2	2	227	Combat of Centaurs (<i>B. 94</i>); and Combat of three men (<i>B. 95</i>)	2	Coln
5	5	228	The Labours of Hercules (<i>B. 96-107</i>), the set	12	Rim
1	15	229	Satyr playing the Lyre (<i>B. 109</i>); Leda (<i>B. 112</i>); and The Triumph of the Christian Religion (<i>B. 128</i>)	3	do
5	5	230	The Seven Planets, <i>with the first title</i> (<i>B. 113-120</i>), the set	8	May
3		231	The Seven Liberal Arts (<i>B. 121-127</i>), the set	7	do
1	8	232	The Knowledge of God (<i>B. 129</i>); Justice (<i>B. 132</i>); Hope (<i>B. 134</i>); Patience (<i>B. 138</i>); and Melancholia (<i>B. 144</i>)	5	Rea
4	10	233	Fortune (<i>B. 140</i>); and Misfortune (<i>B. 141</i>), <i>both first states</i>	2	Dur
2		234	The Village Festival (<i>B. 154-163</i>), eight of the set of ten, <i>nos. 159 and 163 missing, nos. 155, 161 and 162 in the first state</i>	8	Rea
1		235	The Village Wedding (<i>B. 166-177</i>), ten of the set of twelve, <i>nos. 167 and 176 missing</i>	10	Rim
5		236	The Wedding March (<i>B. 178-185</i>), the set of eight	8	Des
4	5	237	The Peasant with the pitchfork (<i>B. 188</i>), <i>before the date</i> ; The Peasant walking towards the right (<i>B. 191</i>), <i>first state</i> ; Three Soldiers and a Dog (<i>B. 196</i>), <i>first state</i> ; A Soldier with two men and a barrel (<i>B. 197</i>), and a copy of the same; and Horse's Head (<i>B. 218</i>)	6	Rim
2	15	238	The Standard Bearer and the Drummer (<i>B. 199</i>); and The Standard Bearer (<i>B. 200</i>), <i>second state</i>	2	Velt

239	The Jester and the Lovers (<i>B.</i> 212); The Two Buffoons (<i>B.</i> 213); The Jester and Two Women (<i>B.</i> 214); and The Shepherd (<i>B.</i> 216)	4	2 10
240	St. Chrysostom (<i>B.</i> 215), <i>third and fourth states</i>	2	1
241	Vignette: Mask supported by Cupids (<i>B.</i> 228); The Little Buffoon (<i>B.</i> 230), <i>from the Fisher collection</i> ; and Ornament of Satyr's Head and wreaths (<i>B.</i> 231)	3	3 5
242	Vignette: Scroll-work and Dolphins' Heads (<i>B.</i> 235); and Vignette: Two Cupids seated on chimerae (<i>B.</i> 235)	2	2 5
243	Ornamental Vase with two genii below (<i>B.</i> 242); Hexagon with coat-of-arms in circle, 1544 (<i>B.</i> 255); Coat-of-arms with a cock (<i>B.</i> 256); and Coat-of-arms with an eagle (<i>B.</i> 257)	4	2 5
244	Death, with a soldier on the ground, by J. Bink (<i>B.</i> 52)	1	1 8
245	F. Bol. Portrait of an Officer (<i>Dutuit</i> , 12); Man with a toque (<i>D.</i> 14); and Portrait of a Woman in an oval (<i>D.</i> 17)	3	3 15

A. BOSSE.

246	The History of the Prodigal Son, three of the set of six	3	1
247	The Parable of Dives and Lazarus, the set of three	3	2
248	The Wise and Foolish Virgins, the set of seven	7	3 5
249	The Acts of Mercy, two of the set of seven	2	1 4
250	The Senses, three of the set of five	3	2 4
251	Four Ages of Man, the set of four	4	2
252	The Seasons, the set of four	4	2 12
253	Earth and Air, <i>proofs</i>	2	2 3
254	The Picture Gallery; Louis XIII congratulated on the taking of La Rochelle; The Fortune of France; and Louis XIII as Hercules	4	1 14
255	The Infirmary of the Hospital of Charity, Paris; The Gallery of the Palace; and The Actors of the Hotel de Bourgogne	3	2 15
256	Courtiers and Ladies; and Lady with a parrot	7	3 3
257	The Shrew; and The Wife Beater	2	1 18
258	The Marriage Contract; The Bride receiving presents; and Grace before Meat	3	1 5
259	The Painter; The Sculptor; The Engraver; and The Printer	4	14 10
260	The Schoolmaster; and The Surgeon	2	2 15
261	The Ball, <i>proof</i>	1	2 15

1 14

- 262 H. Brosamer. Samson and Delilah (*B. 1*); Solomon worshipping idols (*B. 2*); and The Judgment of Paris (*B. 11*) 3 Colnag

8 5

- 263 N. De Bruyn. Vignettes of Cupids, *with title, first address, 1594, the set of six* 6 Dou

1 10

- 264 N. De Bruyn. Vignettes of Animals 4 do

2 5

- 265 T. De Bry. The Triumph of Bacchus 1 me

1 8

- 266 T. De Bry. The Triumph of Death 1 Colnag

10 10

- 267 H. BURCKMAYR. The Triumph of the Emperor Maximilian, One hundred and thirty-five Woodcuts (*Bartsch's edition, 1796*) 135 Rim

1 15

- 268 J. Callot. The Life of the Virgin, set of fourteen, *first state, before the numbers*; and The Temptation of St. Anthony and The Electors of Germany, by J. Collaert 17 Colnag

L. CRANACH.

2 10

- 269 The Penitence of St. Chrysostom (*B. 1*) 1 Hag

2 15

- 270 The Holy Family in a Chamber (*B. 5*); The Saviour (*B. 23*); St. Peter (*B. 24*); and St. Paul (*B. 25*), *woodcuts* 4 Colnag

11

- 271 St. Christopher (*B. 28*); and St. Jerome (*B. 63*) 2 Dank

7 5

- 272 St. George and the Dragon (*B. 64*); and The Great Tournament (*B. 125*) 2 do

A. DÜRER.

200

- 273 THE NATIVITY (*B. 2*), *high-crown watermark; from the Reiss collection* 1 do

100

- 274 THE PASSION OF JESUS CHRIST (*B. 3-18*), the set of sixteen; *from the St. Aubyn and Fisher collections* 16 do

11

- 275 The Agony in the Garden (*B. 19*); *from the Esdaile, Maberley and Griffith collections* 1 Colnag

11

- 276 Christ expiring on the Cross (*B. 24*) 1 Dank

20

- 277 The Sudarium held by two Angels (*B. 25*); *from the Mariette, Borduge and Fisher collections* 1 do

50

- 278 THE PRODIGAL SON (*B. 28*) 1 Colnag

18

- 279 The Virgin with the Crown of Stars and Sceptre (*B. 32*) 1 Dank

31

- 280 THE VIRGIN SUCKLING THE INFANT JESUS (*B. 34*); *from the Sir P. Lely collection* 1 Colnag

31

- 281 THE VIRGIN SEATED EMBRACING THE INFANT JESUS AT THE FOOT OF A TREE (*B. 35*); *from the Reiss collection* 1 do



Lot 291.



Lot 304.

aghi	282	The Virgin seated suckling the Infant Jesus (B. 36); <i>from the Dent collection</i>	1	18	
shu	283	The Virgin crowned by two Angels (B. 39)	1	10	10
hane	284	THE VIRGIN SEATED AT THE FOOT OF A WALL (B. 40)	1	21	
aghi	285	THE VIRGIN AND CHILD WITH THE MONKEY (B. 42)	1	44	
o	286	THE HOLY FAMILY (B. 43), <i>etching, British Museum duplicate</i>	1	28	
to	287	THE HOLY FAMILY WITH THE BUTTERFLY (B. 44)	1	30	
to	288	St. Paul (B. 50); and St. Christopher turned to the left (B. 51)	2	6	15
to	289	St. Christopher (B. 52); and St. Sebastian (B. 56), <i>cut at left side</i>	2	7	15
hane	290	St. George (B. 53)	1	12	
aghi	291	St. HUBERT (B. 57), <i>high-crown watermark</i> [See ILLUSTRATION].	1	120	
hane	292	St. Anthony (B. 58)	1		
to	293	St. JEROME IN HIS STUDY (B. 60)	1	38	
aghi	294	St. JEROME IN THE DESERT (B. 61), <i>stained</i>	1	72	
to	295	Apollo and Diana (B. 68)	1	13	
to	296	THE RAPE OF AMYMON (B. 71)	1	17	10
do	297	THE EFFECTS OF JEALOUSY (B. 73), <i>high-crown watermark</i>	1	26	
do	298	MELANCHOLIA (B. 74)	1	26	
do	299	The Little Courier (B. 80)	1	190	
mell	300	The Assembly of Warriors (B. 88)	1	10	
aghi	301	The Knight and the Lady walking (B. 94); <i>from the Koller collection</i>	1	2	10
to	302	THE LITTLE HORSE (B. 96); <i>from the Morrison collection</i>	1	27	
aghi	303	THE GREAT HORSE (B. 97)	1	33	
hane	304	THE KNIGHT, DEATH AND THE DEVIL (B. 98) [See ILLUSTRATION].	1	225	
aghi	305	The Cannon (B. 99)	1	7	10
to	306	THE COAT-OF-ARMS WITH THE COCK (B. 100)	1	50	
to	307	THE COAT-OF-ARMS WITH THE SKULL (B. 101), <i>damaged above the helmet to the top margin, skilfully repaired</i>	1	30	
mell	308	Philip Melancthon (B. 105); <i>from the Dent collection</i>	1	5	5
to	309	ERASMUS (B. 107)	1	28	

A. DÜRER (WOODCUTS).

- | | | | | |
|-------------|-----|--|----|----------|
| 7
55 | 310 | The Adoration of the Magi (<i>B. 3</i>), <i>bull's-head watermark</i> | 1 | Du |
| 11 | 311 | The Great Passion; The Title (<i>B. 4</i>), <i>late impression</i> ; The Last Supper (<i>B. 5</i>); Christ on the Mount of Olives (<i>B. 6</i>), <i>both with the Latin text</i> ; The Descent into Hell (<i>B. 14</i>); and The Resurrection (<i>B. 15</i>), <i>both without the text</i> | 5 | W |
| 5 5
5 5 | 312 | THE LITTLE PASSION (<i>B. 16-52</i>), the set of thirty-seven, <i>the title damaged, without the text at the back</i> | 37 | Col |
| 74 | 313 | The Last Supper (<i>B. 53</i>), <i>with the high-crown watermark</i> | 1 | |
| 16 | 314 | The Crucifixion, <i>with ornamental border</i> (<i>B. 56</i>) | 1 | m |
| 86 | 315 | THE APOCALYPSE (<i>B. 60-75</i>), <i>with the Latin text, except B. 75, which is without text on the back</i> | 16 | Du |
| 5 | 316 | The Four Horses (<i>B. 64</i>), from the set of the Apocalypse, <i>before the text on the back</i> | 1 | Col |
| 3 15 | 317 | THE LIFE OF THE VIRGIN (<i>B. 76-95</i>), <i>with the title, without the text at the back</i> | 20 | |
| 3 15 | 318 | The Holy Family with St. Anne and St. Joachim (<i>B. 96</i>) | 1 | |
| 4 5
6 15 | 319 | The Holy Family in a group, with two angels in the foreground (<i>B. 97</i>) | 1 | Du |
| 4 5 | 320 | The Holy Family with concert of angels (<i>B. 99</i>) | 1 | Col |
| 5 | 321 | The Holy Family in a vaulted chamber (<i>B. 100</i>) | 1 | Du |
| 1 16 | 322 | The Virgin and Child surrounded by Angels (<i>B. 101</i>) | 1 | Col |
| | 323 | St. Christopher, 1511 (<i>B. 103</i>) | 1 | Du |
| | 324 | St. Christopher with a flight of birds (<i>B. 104</i>) | 1 | |
| | 325 | Visit of St. Anthony to St. Paul the Hermit (<i>B. 107</i>); St. Stephen, St. Gregory and St. Lawrence (<i>B. 108</i>); and St. Stephen between two Saints (<i>B. 109</i>) | 3 | a
Col |
| 4 5 | 326 | St. Francis receiving the Stigmata (<i>B. 110</i>) | 1 | |
| 7 10 | 327 | St. George slaying the Dragon (<i>B. 111</i>) | 1 | Du |
| 5 10 | 328 | St. John and St. Onuphrius (<i>B. 112</i>); and St. Jerome in a Grotto (<i>B. 113</i>) | 2 | Col |
| | 329 | St. Jerome in his Cell (<i>B. 114</i>) | 1 | Du |
| | 330 | The Patron Saints of Austria (<i>B. 116</i>) | 1 | Col |
| | 331 | The Three Bishops (<i>B. 118</i>); and The Penitent (<i>B. 119</i>) | 2 | ma |
| | 332 | The Magdalen transported to Heaven (<i>B. 121</i>) | 1 | Col |
| | 333 | The Holy Trinity (<i>B. 122</i>) | 1 | a |

334	The Mass of St. Gregory (<i>B. 123</i>), <i>high-crown watermark</i>	1
335	The Last Judgment (<i>B. 124</i>)	1
336	The Beheading of John the Baptist (<i>B. 125</i>)	1
337	Herodias receiving the head of John the Baptist (<i>B. 126</i>)	1
338	The Rhinoceros (<i>B. 136</i>), <i>first state, but with inscription cut off</i>	1
339	Portrait of Albert Dürer (<i>B. 156</i>), <i>third state</i>	1
340	St. Martin (<i>B. App. 18</i>); and The Betrothal of Philip and Joanna	2

J. DUVET.

341	JEAN DUVET STUDYING THE APOCALYPSE (<i>B. 12</i>)	1
342	Poison and Counter Poison (<i>B. 44</i>)	1
343	A. Glockenton. The Larger Crucifixion (<i>B. 14</i>), <i>from the Paar and Fisher collections</i>	1

THIRD DAY'S SALE.

EARLY GERMAN & DUTCH MASTERS—*continued.*

The Numbers quoted are from Bartsch.

H. GOLTZIUS.

LOT				
2 8	344	The Passion (<i>B. 27-38</i>); and The Virgin lamenting over the dead body of Christ (<i>B. 41</i>)	13	M
1 5	345	Peter Forest (<i>B. 169</i>); and Nicquet (<i>B. 177</i>)	2	Re
5	346	Henry IV of France (<i>B. 173</i>), <i>second state</i>	1	Du
3 3	347	Zurenus (<i>B. 189</i>), <i>first state, before the arms</i> ; and Catharine Decker (<i>B. 210</i>)	2	Rea
5 10	348	The Son of Frisius (<i>B. 190</i>)	1	Ma
9	349	N. De la Faille (<i>B. 212</i>); and Madame De la Faille (<i>B. 213</i>), a pair	2	Coln

HANS BALDUNG GRÜN (WOODCUTS).

2 5	350	St. Peter (<i>B. 7</i>); St. Andrew (<i>B. 8</i>); St. James the Greater (<i>B. 9</i>); St. Philip (<i>B. 11</i>); St. Matthew (<i>B. 13</i>); St. Thomas (<i>B. 14</i>); St. Judas Thaddeus (<i>B. 17</i>); and St. Paul (<i>B. 18</i>)	8	d
2 10	351	Groups of Horses in a Wood (<i>B. 56-58</i>), <i>from the Fisher collection</i>	3	Re
2 5	352	The Sleeping Groom, <i>wrongly ascribed to Hans Brosamer by Bartsch, early state, before the worm-holes</i>	1	Sha
1 10	353	H. Holbein. The Crucifixion, on back of title-page (<i>Passavant, vol. III, no. 118</i>), <i>woodcut</i>	1	Lyn

W. HOLLAR.

12	354	The Old Peasant and the Ass; Four Figures by an Altar, after Mantegna; and The Jay, and The Waterfowl	8	Rea
2 7 6	355	Funeral Procession of General de Tassis, after Vander Horst; and Proclamation of Peace at Antwerp, 1648, <i>first state</i>	2	Coln

356	King Edward III with the first twenty-five Knights of the Garter; and Procession of Queen Elizabeth and Knights of the Garter	2	3 10
357	The Angler, <i>first state</i> ; Going to Market, <i>first state</i> ; The Three Windmills; The Four Windmills; and The Ferry, <i>first state</i>	5	3 3
358	Arundel House, London; and Westminster	2	2 12
359	The North Prospect of Canterbury; and South Side of Canterbury Cathedral	2	2 10
360	St. George's Chapel, Windsor; The Interior, <i>first state</i> ; The same, 1660; The Chancel from the East, <i>before inscription, all from the Morrison collection</i> ; and Inner View, 1663, <i>undescribed by Parthey, from the Seymour Haden collection</i>	4	16
361	The Royal Exchange, <i>from the Seymour Haden collection</i>	1	11
362	Antwerp Cathedral, <i>first state</i>	1	12
363	Heads of Ladies, <i>in circles</i>	30	6 10
364	Ornatus Muliebris Anglicanus, twenty-six plates, <i>with the title</i>	27	2 15
365	Theatrum Mulierum, seventy-six plates, <i>and the two titles</i>	78	3 10
366	The Four Seasons, half-length figures	4	9 5
367	The Four Seasons, three-quarter length figures	4	8 10
368	Butterflies and Moths, <i>with the title, the set, from the Holford collection</i>	12	8
369	The Muffs, <i>from the Reid collection</i> ; and The Muff with brocade band	2	10 10
370	The Chalice, after Mantegna	1	3
371	Lady Catharine Howard; Portrait of a Lady, <i>before the title</i> ; and Margaret Lemon	3	1 2
372	Dorothea Countess of Suffolk, <i>before the name</i> , and an impression of the same, <i>from the Dent collection</i> ; Countess of Wilton, and Countess of Essex, <i>before the titles</i>	4	14
373	Sir Henry and Lady Guldeford; John Rogers, <i>proof before the name, from the Seymour Haden collection</i> ; Dr. Lockyer, and John Malder	5	
374	Vandyck with the Sunflower; Albert Dürer's Father; Inigo Jones; and W. Hollar	4	

/ 5	375	Charles II, after Vandyck, <i>before the address of Meyssens</i>	1	Coln
/ 12	376	Henry, Earl of Surrey, and Dr. Chambers, both after Holbein	2	
/ 18	377	Philip, Earl of Pembroke, <i>first state</i>	1	

D. HOPFER.

12	378	Architectural Design, with the Holy Family and Crucifixion (<i>B. 21</i>), <i>in two sheets, joined</i>	1	am
2 2	379	Interior of a Church, with representation of the Parable of the Widow's Mite (<i>B. 27</i>); <i>from the Esdaile, Dent and other collections</i>	1	
/	380	The Eight Articles of the Dominican Order (<i>B. 28</i>); and Portrait of Martin Luther (<i>B. 86</i>)	2	
/ 14	381	The Three Good Heathens (<i>B. 53</i>); The Three Good Jews (<i>B. 54</i>), <i>from the Dent collection</i> ; and The Three Mamelukes (<i>B. 57</i>)	3	
/	382	Panel of Ornament (<i>B. 100</i>)	1	Ly
/ 14	383	Jerome Hopfer. Charles V (<i>B. 58</i>); and Charles V with his brother Ferdinand (<i>B. vol. 8, p. 534, no. 3</i>), <i>ascribed by Bartsch to an unknown engraver</i>	2	Coln
/ 12	384	L. Krug. The Nativity (<i>B. 1</i>); and Thē Adoration of the Magi (<i>B. 2</i>), <i>from the Dent collection</i>	2	
2 2	385	H. S. Lautensack. Upright Landscape (<i>B. 28</i>)	1	

LUCAS VAN LEYDEN.

4 2	386	Samson and Delilah (<i>B. 25</i>); <i>from the Reid collection, fine</i>	1	W
5	387	David playing before Saul (<i>B. 27</i>)	1	
2 15	388	The Man of Sorrows (<i>B. 76</i>); The Virgin and Child with St. Anne (<i>B. 79</i>); and Christ appearing to the Magdalen (<i>B. 77</i>)	3	Coln
9 3	389	THE RETURN OF THE PRODIGAL (<i>B. 78</i>)	1	Dum
	390	The Holy Family in a landscape (<i>B. 85</i>)	1	Coln
/ 15	391	St. Christopher (<i>B. 108</i>); The Standard Bearer (<i>B. 140</i>); and Man and Woman seated in a landscape (<i>B. 148</i>)	3	Ly
5	392	Mahomet and the Monk Sergius (<i>B. 126</i>); <i>from the Fisher collection</i>	1	W.
/ 8	393	Ornamental Composition (<i>B. 161</i>); and Two Circles with Cupids seated on clouds (<i>B. 171</i>)	2	Coln

der	394	Master I. B.: Temperance (<i>B.</i> 29); The Children Vintagers (<i>B.</i> 35); and a copy of a portion of the same, marked <i>R. B.</i> (<i>Passavant</i> , vol. IV, p. 99); from the <i>Fisher</i> collection	3	1 2
ghi	395	Cornelius Matsys. David and Goliath (<i>Passavant</i> , vol. VIII, p. 99, no. 82)	1	15
lone	396	Israel van Meckenien. The Supper at Emmaus (<i>B.</i> 21), before retouch; from the <i>Morrison</i> collection	1	13 10
ca	397	P. Myricinus. The Seven Cardinal Virtues; from the <i>Beckford</i> and <i>Dent</i> collections	7	3 10

A. VAN OSTADE.

ghi	398	The Child asking for the Doll (<i>Dutuit</i> , 16), second state	1	2 15
der	399	The Anglers (<i>D.</i> 26); The Fiddler and the Hurdy-gurdy Player (<i>D.</i> 45); and The Fête under the Trellis (<i>D.</i> 47)	3	5 5
ghi	400	The Man and Woman conversing (<i>D.</i> 37), first state; and The Two Gossips (<i>D.</i> 40), second state	2	6

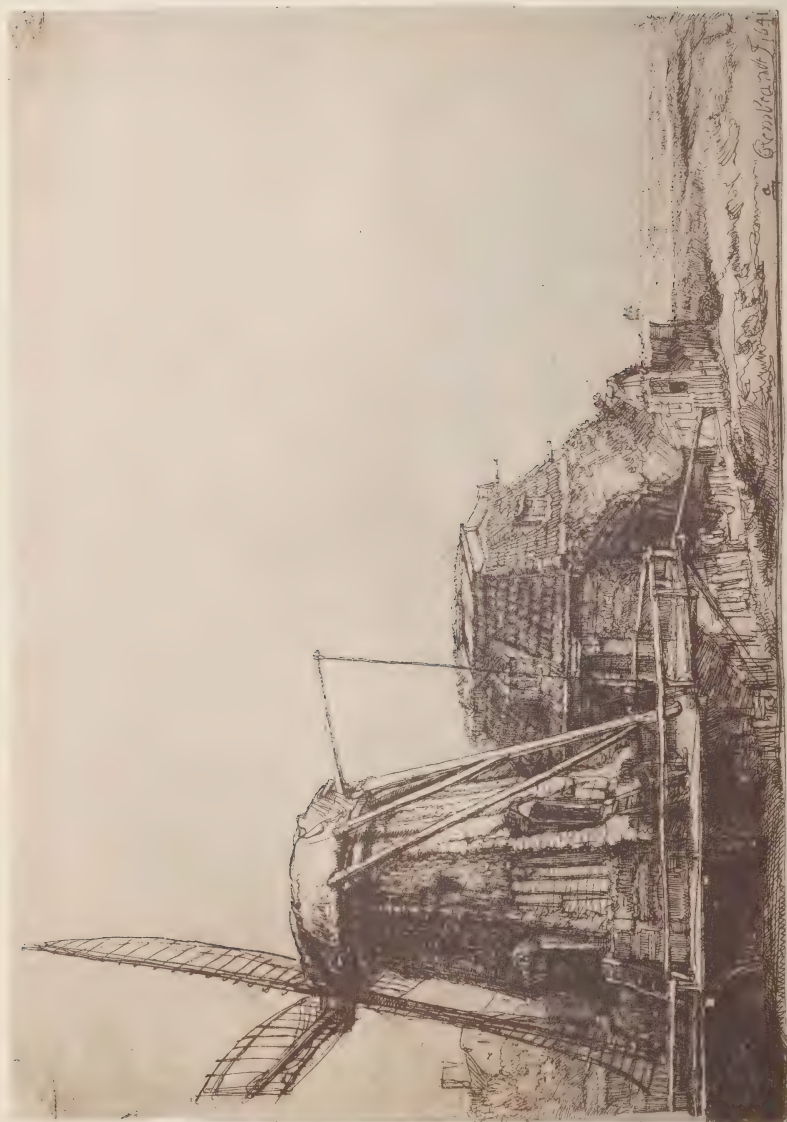
G. PENCZ.

der	401	The History of Abraham (<i>B.</i> 1-5), nos. 1, 2 and 4, from the <i>Sir P. Lely</i> collection; and others, from the <i>Fisher</i> and <i>Fontaine</i> collections	5	1 1
r	402	Abraham and Hagar (<i>B.</i> 6); Job (<i>B.</i> 7); and Esther (<i>B.</i> 8)	3	1 1
ss	403	The History of Joseph (<i>B.</i> 9-12); from the <i>Lely</i> and <i>Fontaine</i> collections	4	2 18
ell	404	The History of Tobit (<i>B.</i> 13-19)	7	3
ghi	405	Subjects from the Old Testament (<i>B.</i> 20-29); from the <i>Lely</i> , <i>Dent</i> and other collections	10	5 5
ss	406	The Life of Christ (<i>B.</i> 30-54)	26	10 10
ghi	407	Christ, and the Woman taken in Adultery (<i>B.</i> 55); Christ with the Little Children (<i>B.</i> 56); and The Crucifixion (<i>B.</i> 57), from the <i>Fisher</i> collection	3	2 5
ell	408	The Seven Acts of Mercy (<i>B.</i> 58-64)	7	2 5
der	409	The Parable of Dives and Lazarus (<i>B.</i> 65-67); The Good Samaritan (<i>B.</i> 68); and The Conversion of St. Paul (<i>B.</i> 69), from the <i>Fisher</i> collection	5	1 1
ell	410	Thomiris (<i>B.</i> 70); Medea (<i>B.</i> 71); Paris and Oenone (<i>B.</i> 72); and Procris and Cephalus (<i>B.</i> 73)	4	2 2

2	411	Mutius Scaevola (<i>B.</i> 74); Marcus Curtius (<i>B.</i> 75); Titus Manlius (<i>B.</i> 76); and Regulus (<i>B.</i> 77)	4	Rea
1 13	412	Tarquin and Lucretia (<i>B.</i> 78); Collatinus and Lucretia (<i>B.</i> 79); Horatius (<i>B.</i> 80); and Porsenna (<i>B.</i> 81)	4	a
1 1	413	Sophonisba (<i>B.</i> 82); and Artemisia (<i>B.</i> 83)	2	
1 2	414	Virginius (<i>B.</i> 84); and Dido (<i>B.</i> 85)	2	Lyn
1 14	415	The Taking of Carthage (<i>B.</i> 86), <i>first state</i>	1	Rea
2 10	416	Virgil suspended in a basket (<i>B.</i> 87); The Punishment of the Courtesan (<i>B.</i> 88); and The Judgment of Paris (<i>B.</i> 89)	3	ma
2	417	Thetis and Chiron (<i>B.</i> 90); Diana and Actæon (<i>B.</i> 91), <i>from the Sir P. Lely collection</i>	2	Rea
1	418	The Triumph of Bacchus (<i>B.</i> 92)	1	a
2 8	419	The Rape of Aymone (<i>B.</i> 93); Woman fording a stream to meet a King (<i>B.</i> 94); and The Judge (<i>B.</i> 95)	3	Colne
1 18	420	The Woman with the Harp (<i>B.</i> 96); and Socrates and Xantippe (<i>B.</i> 97)	2	Bunt.
3 5	421	The Seven Mortal Sins (<i>B.</i> 98-104)	7	Rea
3	422	The Five Senses (<i>B.</i> 105-109)	5	Ma
3	423	The Seven Liberal Arts (<i>B.</i> 110-116)	7	Dev
5 5	424	The Six Triumphs described by Petrarch (<i>B.</i> 117-122)	6	Bunt.

REMBRANDT VAN RIJN.

16	425	Rembrandt's Mother (<i>Hind.</i> 1), <i>second state</i> ; and Studies of the Heads of Saskia and others	2	Ban
6	426	Ragged Peasant with his hands behind him, holding a stick (<i>H.</i> 16); and A Peasant in a high cap, standing leaning on a stick (<i>H.</i> 164)	2	Lamb
26	427	Bust of a Man, full face, wearing a close cap (<i>H.</i> 21); Bald-headed Man, profile to right (<i>H.</i> 24); Bust of an Old Man with flowing beard (<i>H.</i> 48); and a Bearded Man wearing a velvet cap with a jewel clasp (<i>H.</i> 150), <i>slightly stained</i>	4	Colne
3 3	428	Rembrandt's Mother, seated facing to right (<i>H.</i> 51), <i>second state</i>	1	Rem
15 10	429	Rembrandt's Mother, with hand on chest (<i>H.</i> 50), <i>second state</i> ; and Rembrandt's Mother seated at a table (<i>H.</i> 52), <i>second state</i>	2	Colne





430	Old Man seated, with flowing beard, fur cap and velvet cloak (H. 92), second state, large margins, Cambridge University duplicate	1	5 10
431	The Rat Killer (H. 97), second state	1	6 5
432	The Flight into Egypt, small plate (H. 105), first state	1	9
433	THE ANGEL APPEARING TO THE SHEPHERDS (H. 120), third state	1	50
434	The Second Oriental Head (H. 132); and The Quack-Salver (H. 139)	2	10 10
435	Abraham Casting Out Hagar and Ishmael (H. 149)	1	11
436	THE DEATH OF THE VIRGIN (H. 161); from the Deighton collection	1	16
437	THE PRESENTATION IN THE TEMPLE (H. 162), second state	1	20
438	Death Appearing to a Wedded Couple from an open grave (H. 165); from the Esdaile collection	1	10 5
439	THE TRIUMPH OF MORDECAI (H. 172)	1	52
440	LANDSCAPE WITH THE COTTAGE AND HAY BARN (H. 177)	1	61
441	THE WINDMILL (H. 179), top left corner damaged [See ILLUSTRATION].	1	145
442	The Baptism of the Eunuch (H. 182), second state	1	7
443	The Raising of Lazarus (H. 198)	1	5
444	COTTAGES BESIDE A CANAL, WITH CHURCH AND SAILING BOAT (H. 212)	1	70
445	COTTAGE AND FARM BUILDINGS WITH A MAN SKETCHING (H. 213)	1	122
	[See ILLUSTRATION].		
446	Christ Carried to the Tomb (H. 215), damaged at top left corner	1	6
447	Rembrandt Drawing at a Window (H. 229), fifth state	1	11
448	LANDSCAPE WITH A COW DRINKING (H. 240), second state	1	41
449	LANDSCAPE WITH SPORTSMAN AND DOGS (H. 265), second state	1	64
450	Jan Lutma (H. 290), third state	1	16 10
451	Christ at Emmaus (H. 282), third state	1	12
452	The Descent from the Cross, second plate (H. 103)	1	1 10

The numbers quoted are from Bartsch.

M. SCHONGAUER.

9	453	THE AGONY IN THE GARDEN (B. 9)	1	Duch
18	454	THE DEATH OF THE VIRGIN (B. 33)	1	c-
19 10	455	THE FOOLISH VIRGINS (B. 82-86); <i>from the Marochetti and Reiss collections</i>	5	Coln
1 6	456	Virgil Solis. The Seven Liberal Arts (B. 190-196), <i>five of the set of seven (numbers 194 and 195 wanting)</i>	5	Rea
5	457	Virgil Solis. The Four Seasons (B. 133-136), <i>copies by an anonymous engraver</i>	4	d
2 15	458	Dirk Van Staren. Christ Calling St. Peter and St. Andrew (B. 3); <i>from the Dent collection</i>	1	Coln
3 10	459	Dirk Van Staren. Christ Walking on the Water (B. 4)	1	c

ETIENNE DELAUNE (STEPHANUS).

10	460	The History of Apollo and Diana (Dumesnil, 133-138, <i>the set of six, first states</i>)	6	Rea
5	461	Combats and Triumphs (D. 281-292), <i>the set of twelve, first states</i>	12	Ma
1	462	The Sciences (D. 404-409), <i>the set of six</i>	6	Rea
1	463	Old Testament Subjects (D. 428-433), <i>set of six</i>	6	Rim
14	464	H. Swaneveldt. The Wooden Bridge (B. 82), <i>first state; from Dr. Griffiths' collection</i>	1	Bu
1	465	J. Suyderhoef. The Peasants under the Trellis, <i>after Ostade, before the address of C. De Jonghe</i>	1	a
1 18	466	C. Visscher. The Pancake Woman, <i>before the address of C. De Jonghe; and The Rat Killer</i>	2	Ma
12	467	A. Waterloo. Landscapes (B. 65-70), <i>set of six</i>	6	Bu
1 1	468	H. Wierix. Plates of the Passion, etc.; <i>from the Fisher collection</i>	21	Rea
10	469	T. Wyck. The Spinner (B. 6); and The Woman carrying two baskets (B. 14)	2	Bu
13	470	MARTIN ZASINGER. The Husband Subdued by his Wife (B. 18); <i>from the Julian Marshall and Reiss collections</i>	1	Ma

EARLY ITALIAN MASTERS.

- ader 471 Michel Angelo, 1545, by an anonymous engraver, corresponding to Bonasone's engraving dated 1546 1 5

ZOAN ANDREA.

- lone 472 Judith, after Mantegna (B. 1) 1 2
 to 473 Dance of Four Women, after Mantegna (B. 18), slightly cut at right side and top 1 1
 ader 474 N. Beatrizet. The Fall of Phaeton (B. 38), copy A 1 5
 iell 475 G. Bonasone. Noah Leaving the Ark (B. 4) 1 11

(The numbers quoted are from Bartsch).

- aghe 476 G. CAMPAGNOLA. The Astrologer (B. 8); original print according to Passavant; very rare 1 7 10

G. J. CARAGLIO.

- mes 477 The Adoration of the Shepherds (B. 4); from the Dent collection 1 1 10
 sman 478 The Holy Family, after Raphael (B. 5); from the Dent and Wellesley collections 1 6
 lme 479 The Pentecost (B. 6); from the Mariette collection 1 14
 sman 480 Diana Ghisi. The Dead Body of Patroclus rescued from the Greeks, after G. Romano (B. 35); and The Birth of Apollo and Diana in the Island of Delos (B. 39), both in early states and from the Dent and Wellesley collections 2 5
 deon 481 Giorgio Ghisi. The Nativity, after Bronzino (B. 3); and The Prophets and Sibyls, after Michel Angelo (B. 17-22) 7 6
 lamon 482 Giorgio Ghisi. Caius Marius in prison, after Polydore Caldara (B. 26); Orion carrying Diana on his shoulders (B. 43); and Melancholia, after Michel Angelo (B. 67) 3 7
 thorne 483 Andrea Mantegna. Combat of Marine Gods (B. 18); from the Fisher collection 1 16

MASTER OF THE DIE.

11	484	The Virgin crowned by Angels (B. 8)	1	Rim
1/2	485	History of Apollo and Daphne (B. 19-22), <i>first states</i>	4	
1/2	486	Apollo and Marsyas (B. 31); and two Friezes, after Raphael (B. 36 and 37)	3	Don
10	487	The Despair of Psyche at the Flight of Cupid (B. 52); and Venus ordering Psyche to fetch water (B. 71), <i>proofs</i>	2	Res

MASTER OF THE MONOGRAM H E.

8 5	488	The Adoration of the Shepherds; <i>before the retouch</i>	1	d
10	489	G. A. Podesta. The Garden of Venus (B. 8); <i>from the Dent collection</i>	1	Rim

MARC ANTONIO RAIMONDI.

2	{	490	God appearing to Noah (B. 3); and a copy of the same	2	
		491	Christ in the house of the Pharisee, after Raphael (B. 23); <i>from the Duke of Buccleuch's collection</i>	1	
2 5		492	Nôtre Dame à l'escalier, after Raphael (B. 45)	1	
18		493	The Virgin and Child on the clouds (B. 53); and The Virgin with the long thigh (B. 57)	2	Not
3	{	494	The Five Saints, after Raphael (B. 113); <i>from the Duke of Buccleuch and Howard collections</i>	1	
		495	Dido, after Raphael (B. 187); <i>from the Julian Marshall and Morrison collections</i>	1	Rim
18		496	Alexander preserving the books of Homer (B. 207); and Dance of Cupids, after Raphael (B. 217)	2	Coln
1 2		497	Apollo, Minerva, The Muses, etc. (B. 263-278), the set of sixteen, <i>bound in a volume</i>	1	Rim
16	{	498	The Wine Press, after Raphael (B. 306); and Hercules and Antaeus (B. 346)	2	
		499	The Cardinal Virtues (B. 386-392), the set of seven	7	Coln
1 2		500	The Two Sibyls (B. 397); and The Allegory of Fame and Eternity, after Francia (B. 399)	2	d
2		501	The Guitar Player (Portrait of the Poet Achillino) (B. 469); and La Cassoletta (B. 489)	2	Rim
9		502	The Climbers, after Michel Angelo (B. 487)	1	Coln

A. VENEZIANO.

man	503	The Nativity (<i>B.</i> 17); The Virgin and Child with St. John and two Angels (<i>B.</i> 51); and St. Peter declared Head of the Church, probably by Veneziano (<i>B.</i> 6, vol. XV, p. 17) 3	11
des	504	The Four Evangelists (<i>B.</i> 92-95), <i>copies in reverse; from the Duke of Buccleuch's collection</i> 4	5
als	505	Iphigenia (<i>B.</i> 194); and An Emperor meeting a Warrior (<i>B.</i> 196) 2	10
le-	506	Venus and Vulcan (<i>B.</i> 349); and Il Stregozzo (<i>B.</i> 426) 2	5
rep	507	A. Vico. The Academy of Baccio Bandinelli (<i>B.</i> 49), <i>first state</i> 1	14
thar	508	The Ferry, by J. Both (<i>B.</i> 8); Jan Lutma, by Lutma; The Battle of the Standard, and The Holy Family, after Raphael, both by G. Edelinck; The Crucifixion, by Bolswert, after Vandyck, etc. 9	1 1
des-	509	Tricoteuse Hollandoise, by J. G. Wille, after Mieris; Twelve Plates of Fools, by Chodowiecki; Fontainebleau, by Silvestre; etc. 18	1 18

END OF SALE.

NOTICES OF SALES.

NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING
PAPERS :—

<i>Mondays</i> ...	Daily Telegraph ; Morning Post.
<i>Tuesdays</i> ...	Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK
APPEAR IN THE FOLLOWING PAPERS :—

<i>Wednesdays</i> ...	Pall Mall Gazette.
<i>Saturdays</i> ...	Country Life.
<i>Sundays</i> ..	Observer and Sunday Times

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE
SELLING SEASON IN :—

Burlington Magazine.	Connoisseur.
----------------------	--------------

NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING
PAPERS :—

A. ENGLISH.

<i>Thursdays</i> ...	Times Literary Supplement.
<i>Saturdays</i> ...	Spectator.
“ ...	Athenæum.
“ ...	Bookman's Journal.
“ ...	Clique.
“ ...	Publishers' Circular.
“ ...	Field.
<i>Mondays</i> ...	Sporting Life.
“ ...	Sportsman.

B. FOREIGN.

Journal des Arts (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
American Art News.	Boston Transcript.
Philadelphia North American.	Chicago News.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1920.

1910
May 13
1868

CATALOGUE OF DRAWINGS IN PENCIL AND WATER-COLOUR

(Framed and in the Portfolio),

and

OIL PAINTINGS

from various sources, comprising

DRAWINGS

by

W. CALLOW.
R. COSWAY.
J. S. COTMAN.
DAVID COX.
SIR ALFRED EAST,
R.A.

COPLEY FIELDING.
BIRKET FOSTER.
NAPIER HEMY, R.A.
SIR T. LAWRENCE,
P.R.A.
J. E. MILLAIS.

SIR J. REYNOLDS.
P. P. RUBENS.
WILLIAM STRANG,
A.R.A.
J. M. W. TURNER.
J. VARLEY.

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by Masters of the English, Dutch, Italian and Spanish Schools,

including

SIR A.W. CALLCOTT.
A. CUYP.
WILLIAM ETTY, R.A.

F. GOYA.
J. F. HERRING.
OZIAS HUMPHREY

REV. W. PETERS.
N. POUSSIN.
VAN HUYSUM.

and Others.

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CONDITIONS OF SALE.

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- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
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- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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CATALOGUE

OF

DRAWINGS IN PENCIL AND WATER COLOUR, AND OIL PAINTINGS.

The Property of a Gentleman.

DRAWINGS.

IN THE PORTFOLIO.

FRAGONARD.

- imp* 1 Study of a Lady Seated, charcoal and white chalk, on blue paper; and one by I. A. Auguste, A Mounted Arab 2 1 5

GERICAULT.

- do* 2 The Horse Show, pencil, on brown paper; and one by Delacroix, Studies of Figures 2 1 1

GERARD TER BORCH.

- do* 3 A Gentleman presenting a Letter to a Lady 2 15

GASPAR VAN WITEL.

- cityard* 4 View on a River, with Buildings; and another by the same, a pair 2 2 15

H. GOLTZIUS.

- do* 5 Two Allegorical Subjects, a pair, pen and ink 2 10 10

S. DE PISARO.

- usoro* 6 Adoration of the Kings; Guache, 14 in. by 10 $\frac{3}{4}$ in. 2 5

GAETANO GANDOLFI.

- allheart* 7 Gamblers, pen and water-colour; and one other, Early Italian School, Cupids 2 2 5

GIORGIO VASARI.

- 1 15 8 Two Studies for Frescoes, *water-colour* 2 *Ken*

SIXTEENTH-CENTURY ITALIAN.

- 3 15 9 Study for a Picture, $18\frac{1}{2}$ in. by 14 in.; and Small Studies of Heads, by Simon Dubois 2 *Mea*

ITALIAN SCHOOL.

- 1 1 10 Portrait of a Lady with Dark Headdress, *black and red chalk*, $10\frac{1}{4}$ in. by 9 in. *Phil*

SCHOOL OF REMBRANDT.

- 2 10 11 Interior, with Figures, *pen and bistre*; and eleven others 12 *Mea*

The Property of a Gentleman.

- 3 12 A Country Wagon, by J. Breughel; A Classical Subject by Goltzius; and a Landscape by Bloemart 3 *Sab*
- 1 10 13 Studies of Trees, with Building and Figures at Back, by A. Caracci, *from the Udny Collection* 1 *Meaty*
- 2 2 14 The Holy Family, by Cambiagio; Four Women Dancing, by Pellegrino da Modena, *in red chalk*; and a Scriptural Subject by Giordano 3 *Auth*
- 5 15 15 CANALETTO, *view of a fortified town, from the Paul Sandby Collection* 1 *Meaty*
- 3 5 16 GUERCINO: A Burial, *from the Aylesford Collection*; Portrait of a Bishop, and another 3 *Ken*
- 1 15 17 J. DE WIT: Cupids, *in red chalk, signed* 1 *Meller*
- 1 18 PIRANESI: Ancient Ruins, with two figures in the foreground 1 *Passer*
- 1 19 P. TESTA: Bacchanalians 1 *do*
- 14 20 TITIAN: Lot and his Daughters 1 *Rea*
- 5 21 A. WATTEAU: Study of a Boy with a Dog, *signed and dated, from the W. Esdaile Collection* 1 *Beeth*

- 22 L. RICCÌ: A Frieze representing a Bacchanalian Dance and
A Study of a Horse's Head, *in red chalk* 2
- 23 LAVREINCE: Nymphs at the Bath, *signed and dated 1768,*
framed 1 5 10

Other Properties.

- 24 Sketches by J. Landseer, etc., *pencil drawings* parcel 10
- 25 Sketches by J. Leigh, Greene, and others, *in water-colours* 20 10
- 26 River Scene by Pillement, *pencil drawing*; Biblical subject by
J. Van Goylenburgh, *in water-colours, portraits, etc.* 7 4
- 27 St. Jerome in the Desert, after Albert Dürer 1 10
- 28 The Landing Place, by T. Rowlandson, *signed and dated 1812,*
in water-colours 1 9 10

J. B. LEYRON, 1786.

- 29 Portrait of a Lady in Low-necked Dress and Blue Ribbon in
her Hair, *chalk, 19 in. by 15¼ in.* 2 5
- 30 Shooting, by S. Howitt 1 3 15

SAMUEL PROUT.

- 31 Interior of a Crypt, *pencil, on blue paper*; and three other
Pencil Studies by the same 4 2

J. VARLEY.

- 32 View of a Town, with Castle and Gateway, *water-colour, 9¼ in.*
by 13¼ in. 3

CARL HAAG.

- 33 Portrait of Old Man with a Ruff, *water-colour, 8¼ in. by 6¼ in.;*
and Landscape, by Brittan Willis 2 6

COPLEY FIELDING.

- 34 View of a Lake, with distant Church; and one other 2 8 10

ED. FRÈRE, 1873.

- 35 Numbed Fingers, *water-colour, 14½ in. by 11¼ in.* 0

- 3 10 36 Pandy Mill, 1842, *water-colour*, $14\frac{1}{2}$ in. by 21 in. *Mitch*

J. M. W. TURNER.

- 25 37 Sunset, *water-colour*, $11\frac{3}{8}$ in. by $13\frac{3}{4}$ in. *Blair*

CARL HAAG.

- 2 15 38 The Entrance to Ancient Samaria, *water-colour*, 12 in. by $24\frac{1}{2}$ in.; and one other by H. R. Newman 2 *See*

DAVID COX.

- 14 11 39 A Landscape, with Birch-trees, size 5 in. by $6\frac{1}{2}$ in. *Savo*

J. B. JONGKIND, 1880.

- 7 10 40 View on a River; and one other by the same, *water-colours*, 7 in. by $11\frac{1}{4}$ in. 2 *Ben*

A. G. DECAMPS.

- 1 41 Bords de la Seine, signed "D. C.," charcoal and wash, $4\frac{3}{4}$ in. by $7\frac{1}{2}$ in.; from the Destailleur Collection *Lect*

- 3 42 J. B. Pyne or Cornelius Farley; Windsor New Bridge, about 1838, *water-colours*, $10\frac{1}{2}$ in. by $16\frac{1}{4}$ in. *Meas*

I. MOUCHERON, 1744.

- 6 43 Classical Landscapes, with Buildings, seen from a Terrace. *sepia*, $7\frac{1}{4}$ in. by 11 in. *Colu*

REMBRANDT.

- 11 44 A Flat Landscape intersected by Canals, *pen and sepia wash*, $4\frac{3}{8}$ in. by $6\frac{3}{4}$ in. *Fre*

P. A. DE LASZLO.

- 1 15 45 Self-Portrait, with dedication to Sir Alf. East 1 *Ben*

SIR ALFRED EAST, R.A.

- 3 10 46 View in a Village; and three others by the same, *water-colours* 4 *Ken*

SIR ALFRED EAST, R.A.

- 3 10 47 The Orchard on the Hillside; and three others by the same, *water-colours* 4 *d*

SIR ALFRED EAST, R.A.

- 4 5 48 A Church, Sunset; and two others by the same, *water-colours* 3 *Bate*

SIR ALFRED EAST, R.A.

- 49 An Eastern Bazaar; and three others by the same, *water-colours* 4 15

SIR ALFRED EAST, R.A.

- 50 View of an Old Mill, *water-colour*; and seven others 8 2 5

SIR ALFRED EAST, R.A.

- 51 View of a Town; and seven others by the same, *water-colours* 8 2 10

C. NAPIER HEMY, R.A.

- 52 View on the River; and one other by the same, *water-colours* 2 1 10

S. SOLOMON.

- 53 Study of a Head; and seven sketches 8 2 5

CORNELIUS DE BIE.

- 54 Study of a Young Man with his Hand on a Book; and one other 2 1

SIR ALFRED EAST, R.A.

- 55 View in a Village Street; and three others by the same, *oil sketches* 4 2 10

C. NAPIER HEMY, R.A.

- 56 The Whaleboat; and another by the same 2 10

- 57 Pencil and other Sketches 17 15

BIRKET FOSTER.

- 58 View of a Bay, with Road along the Cliffs, *size 6 in. by 8 in.* 2 10

- 59 Illumination on Panel (Russian Ikon), with Scenes from the Life of Our Lord 2 10

ITALIAN SCHOOL.

- 60 Illumination on Vellum, The Crucifixion; and one other, St. George and the Dragon, French School 2 5 10

FLEMISH SCHOOL.

- 61 Illumination, The Holy Family; and one other, a pair 2 1 10

ITALIAN SEVENTEENTH-CENTURY.

- 5 . . . 62 Two Fan Mounts, *classical subjects, Guache, a pair* 2 *L*
- , , , 63 Drawings by Phiz (eight Hunting Scenes and four Illustrations for "Pickwick Papers") 12 *Wri*
- 10 . . 64 A collection of one hundred and twenty-five drawings in chalk and oil studies, mostly by Italian artists of the late seventeenth century, contained in a folio volume bound in whole Russia 125 *Lea*
- 2 15 65 A collection of fifty water-colour drawings and sketches, copies after Old Masters, etc., by British artists of the nineteenth century 50 *Me*
- - 66 A collection of forty-five drawings and sketches in pencil and sepia, etc., including some by William Delamotte 45 *Pas*
- 8 10 . 67 Two Drawing-room Albums containing amateur drawings, silhouettes, specimens of elegant caligraphy, etc., dating from the middle of the nineteenth century *Sch*

BENJAMIN WEST, P.R.A.

- 16 68 One Volume of Drawings and Studies, *bound* *Meat*
- 96 . 69 An interesting oblong folio album, bound in vellum gilt, containing the pages of two sketch-books. The first series consisting of twenty-four leaves about 6 in. by 4 in., with landscapes in bistre, pen, and wash, mostly views of places in the neighbourhood of The Hague, the description written in a contemporary hand on the backs. One of the drawings is signed "J.E." and dated 1652. By some excellent artist of the period of Rembrandt, possibly Jacob Esselens, although the monogram does not correspond with his known signatures. The second series consists of twelve leaves about 7½ in. by 5½ in., with drawings by Josua de Grave of various places in Flanders, the headquarters of Marlborough and Tilly, etc., dated September 1711. A drawing by Cornelis Bishop, also six sketches in chalk and with wash for illustrations to a book of devotions of the Sacred Heart, of the school of the Wierix, and four engravings of panels of ornament by Lucas Van Leyden.

The Property of a Lady.

- 70 Small oblong sketch-book (7 in. by $4\frac{1}{4}$ in.) in brown sheep-skin, composed of seventy-six leaves of Whatman's paper, with the watermark 18 [2] 4. It is believed to have belonged originally to William Blake, and contains a sketch said to be by him. Also the signature of Edward Calvert, a sketch by Samuel Palmer, a bookplate of C. H. Tatham, the father-in-law of George Richmond, R.A., and a considerable number of notes and drawings by the latter artist in his Blakesque manner, amongst them a view of Shoreham, near Sevenoaks, where this remarkable group of men, known as the "Ancients," lived from 1826-33. *From the collection of the widow of George Richmond's eldest son, 1901.* 10

Other Properties.

DRAWINGS

FRAMED.

TINTORETTO.

- 71 Head of a Man, *red chalk*; and one other 2 /

N. POUSSIN.

- 72 Rebecca and Elieser, *pen and sepia wash, heightened with white*, 15 in. by 20 in. 1 30

J. CAILLORMENT.

- 73 Figures at a Repast, *pastel, signed, circular*, 14 in. diam. 1 1 10
 74 After the Rev. M. W. Peters, R.A., Head of a Woman, wearing a large striped turban and blue gown, her finger to her lips as though impressing silence on the spectator. *Pastel on paper*, $24\frac{1}{2}$ in. by $19\frac{1}{2}$ in. 9 10

N. E. GREEN.

- 75 The Beach at Hastings; The Cliffs and Fishermen's Hovels on the left. *Signed and dated "N. E. Green, 1869."* 19
Water-colour, 19 in. by $26\frac{1}{2}$ in.

PETER PAUL RUBENS.

- 60 76 Study of a Woman, *half length*, and Various Studies of Female Heads, *black and red chalk*, $17\frac{1}{2}$ in. by $10\frac{3}{4}$ in. *Am*

HANS SEBALD BEHAM.

- 10 10 77 Study of a Man holding a Vase and Study of a Woman carrying a Beaker, *two in one frame*, *pen-and-ink*, size 4 in by $2\frac{1}{4}$ in. *Be*

FLEMISH FOURTEENTH CENTURY.

- 49 78 Three Studies of a Woman's Head, *pen-and-ink*, $4\frac{7}{8}$ in. by $4\frac{7}{8}$ in. *Colm*

HEEMSKERKE.

- - - 79 View of a Town, with Penitent and other Figures, *pen-and-ink and wash*; and fourteen others (*unframed*) 15 *Pa*

CARAVAGGIO.

- 10 80 A Chariot and Horses, *pen on grey paper*, *heightened in white*; and nine others (*unframed*) 10 *Lea*

HUBERT ROBERT.

- 30 81 Study of Rocky Landscape, *red chalk*, size $17\frac{3}{4}$ in. by $12\frac{3}{4}$ in.; and one other by the same, *in black chalk* 2 *Lab*
- 7 81A

J. S. CHARDIN.

- 58 82 Two Studies of Still Life, *in one frame* 1

FRAGONARD.

- 16 83 A Monument, with Figures, *pen-and-sepia*; and one other by *Bar*
- 1 10 83A [the same, *red chalk*] 2 *Lee*

HUBERT ROBERT.

- 13 84 Study of Buildings, *red chalk*, $14\frac{3}{4}$ in. by $20\frac{3}{4}$ in.; and one other by Lepin 2 *Lab*

WATTEAU.

- 13 85 A Lady Swinging, *red chalk on brown paper*, *heightened with white*, size $7\frac{1}{4}$ in. by $6\frac{3}{4}$ in. *Wise*

RAPHAEL.

- 1 10 86 Madonna and Child and two Saints, *black-and-white chalk*; and another, Study of a Saint 2 *Sim*

used	87	Four Persian Drawings, <i>in one frame</i>		
		BIRKET FOSTER.		
used	88	Cattle near a Lake, <i>pencil and wash, vignette</i>	1	5
		BIRKET FOSTER.		
used	89	The Waits, <i>chalk and India ink</i>	1	6
		BIRKET FOSTER.		
	90	The Welcome, <i>India ink, heightened with white</i>	1	6
		WILLIAM STRANG, A.R.A.		
ing	91	Head of a Man, <i>charcoal</i>	1	3 5
		WILLIAM STRANG, A.R.A.		
ard	92	Head of a Girl	1	2
		EDWARD DUNCAN, 1854.		
es	93	Brighton Regatta, <i>water-colour, 6 in. by 11 in.</i>		5 10

The Property of a Lady of Title.

		D. MACLISE.		
if	94	Sketch from a passage in the "Grecian Daughter," representing Miss Kemble as Euphrasia	1	1 1
		SIR THOMAS LAWRENCE, P.R.A.		
hel	95	Portrait of Lady Melbourne; and two others	3	5
		F. GRANT, 1826.		
ing	96	Napoleon, <i>water-colour</i> ; and five others	6	1 1
		R. COSWAY.		
llace	97	Portrait of a Boy playing Mandolin, <i>coloured chalk</i> ; and two others	3	2 10
		SIR JOSHUA REYNOLDS.		
les S.	98	Sketch for Picture of Duchess of Rutland; and one other Portrait of a Lady	2	3 1

GUSTAVE DORE.

- 1 / 99 Study for a Picture, charcoal; one by Guercino; and three others 5 a

ENGLISH SCHOOL.

- 2 15 100 Portrait of a Lady in Blue Hat; and another, ovals, a pair 2

Other Properties.

WATER-COLOURS.

IN THE PORTFOLIO.

W. CALLOW.

- 1 / 10 101 A Castle on the Lahn, 6 in. by 10 in., signed 1 Bow

W. CALLOW.

- 3 102 Bolton Abbey, 10 in. by 14 in., signed 1 d

W. CALLOW.

- 2 2 103 A Highland Scene, with Mountain Torrent, 10 in. by 14 in., signed 1 For

W. CALLOW.

- 4 15 104 A Highland Scene, with River and Waterfall, 10 in. by 14 in., signed 1 d

W. CALLOW.

- 4 105 A Scotch Scene, with Lake and Stream, 10 in. by 14 in., signed 1 Bow

J. S. COTMAN.

- 106 Landscape, with Horse and Cart and Figures by a Quarry, 13½ in. by 17 in. 1 Pas

J. E. MILLAIS.

- 3 10 107 Figure Subject
Cath.: "I know it is the Moon."
Pet.: "Nay, then, you lie; it is the blessed Sun."
In pencil and colour, 11½ in. by 9¼ in., signed in monogram 1 Lecl

WM. BLAKE, 1783.

- 108 Rocky Landscape, with Figure seated at the Entrance to a Cave, 12 in. by 16½ in. 1 Pas

THIRTLE.

- reed* 109 Old Buildings near Norwich, $9\frac{1}{2}$ in. by 16 in.

WILKIE.

- do* 110 Interior of an Inn, with Figures Drinking, *sketch*, $7\frac{1}{2}$ in. by 12 in.

THOMAS STOTHARD, R.A.

- llaast* 111 Two Water-Colours of Lincluden Priory (1821), five Coloured Designs for Book Illustrations, and one small Pencil Landscape 8

THOMAS STOTHARD, R.A.

- under down* 112 Designs in Pencil and Sepia for Public Monuments to Nelson, Lord Rodney, Fox, Pitt, and others 16

THOMAS STOTHARD, R.A.

- skel* 113 Forty-two Sketches for Book Illustrations, etc., in pen, pencil, and wash. Also seven Landscape Studies in chalk and water-colour on grey paper by George Jones, R.A., and three oil sketches 52

WATER-COLOURS.

FRAMED.

MODERN ITALIAN SCHOOL.

- vers* 114 A Boy playing a Flageolet, 12 in. by 9 in. 1

TURNER.

- lake* 115 Montjean, Variant of the Rivers of France, *subject*, 5 in. by 7 in. 36

GIRTIN.

- llace* 116 Cottages Attached to the Remains of a Mediæval Building, $6\frac{1}{4}$ in. by $8\frac{1}{4}$ in. 5 10

ALEXANDER COZENS.

- do* 117 View in the Campagna, with Mount Toracti in the distance, numbered 13 and signed on the original mount Alexr. Cozens, 9 in. by 12 in. 10

JOHN MOGFORD, R.I.

- ratio* 118 Coast Scene at Cromer, *signed*, 14 in. by 20 in. 10 10

OIL PAINTINGS.

FRAMED.

J. SANT.

- . . . 119 Portrait of a Child, *full length, standing*, 72 in. by 48 in. 1 *Pass*
 10 120 Twelve Small Sketches, *in oil, various* 12 *Wo*
 4 4 121 One Large Study for a Picture, *in black-and-white chalk*; and two others 3 *Gr*

PARMIGIANINO.

- 2 . 122 St. Cecilia, seated towards the right, at an organ, with three angels singing above, *painted in an oval*, 32 in. by 25 in. *Ask*

CANALETTO.

- 8 10 123 View in Venice, with Gondolas, 37 in. by 46 in. *Lea*

SIENESE SCHOOL.

- 17 124 Two Panels, apparently from a Diptych, representing the Annunciation, on the left panel being the Angel of the Annunciation and a scroll with the words "Ave Gratia Plena," and on the right panel the Virgin praying, *both in raised gilt borders, size 30 in. by 17 in.* 2 *Stes*

N. POUSSIN, 1650.

- 12 125 Sleeping Nymphs, Hunter, and Cupid, *panel*, 12½ in. by 15½ in. *Als*

MIGNARD.

- 18 10 126 Portrait of Anne Genevieve de Bourbon, Duchesse de Longueville, holding a Sheaf of Corn, *size 17½ in. by 14 in.*; and one other, *French School* 2 *Ledy*

BAPTISTE.

- . . 127 A Bouquet of Flowers, 26 in. by 22 in.; and one other, *Portrait of Judge Adolphus, unframed* 2 *Wis*

MIERIS.

- 5 5 128 The Finding of Moses, *panel*, 18¾ in. by 16 in. *Bo*

ZURBARAN.

- . 129 Madonna and Child, *unframed*, 27 in. by 36 in. *Pass*

ZUCCARELLI.

- 130 Hilly Landscape, with a Castle, *size* 19 in. *by* 25 in. / 5

A. CUYP.

- 131 Landscape, with Figures, Packhorse, and Cattle, *panel*, 9 in. *by* 11 $\frac{3}{4}$ in. / 15

FLEMISH SCHOOL.

- 131a A Boar Hunt, 58 in. *by* 84 in. 3

SCHOOL OF KNELLER.

- 132 Portrait of a Lady in a White Dress, *canvas*, 29 $\frac{1}{2}$ in. *by* 24 $\frac{1}{2}$ in. 10

REV. W. PETERS.

- 133 Full-length Portrait of a Lady in White Dress standing by a Column, 44 in. *by* 34 in.

SCHOOL OF LARGILLIÈRE.

- 134 Portrait of a Young Lady, half-length, facing the spectator, with powdered hair and low-necked blue dress trimmed with gold lace and scarlet drapery, *oval*, 27 $\frac{1}{2}$ in. *by* 22 $\frac{1}{2}$ in. 19

SCHOOL OF KNELLER.

- 135 Portrait of a Gentleman, bust, slightly to the right, with powdered curling wig, white cravat, and orange and green drapery, *in a painted oval*, 29 in. *by* 23 $\frac{1}{2}$ in. 9 10

WISSING.

- 136 Portrait of a Young Girl, bust, turned slightly to the left, with dark curling hair, pearl necklace, and grey and white low-necked drapery, *in an ornamental painted oval*, 25 $\frac{1}{2}$ in. *by* 19 $\frac{1}{2}$ in. 9

- 137 Lydia, after the Rev. M. W. Peters, R.A., 9 $\frac{3}{4}$ in. *by* 11 $\frac{3}{4}$ in. 39

W. DUFFIELD.

- 138 Still Life: A Dead Pigeon, a Duck, and an Earthen Jar, *signed and dated W. Duffield, 1863*, 11 $\frac{1}{2}$ in. *by* 20 $\frac{1}{2}$ in. 11

KARL HEFFNER.

- 139 On the Lagoon, Venetian Boats with Painted Sails against a Sunset Sky, *signed*, 33 $\frac{1}{2}$ in. *by* 32 $\frac{1}{2}$ in. 5 5

WOUWERMAN.

- 25 140 Interior of a Large Stable, filled with a numerous group of Cavaliers and Grooms with Led Horses, Dogs, Poultry, etc. Through an opening on the left are seen trees and farm buildings, and through another on the right a coach is entering. *On panel, 10½ in. by 14 in.*

JAN BRUEGHEL THE ELDER.

- 7 141 Coast Scene. In the centre is a Group of Cottages standing on an irregularly-shaped jetty near the mouth of a brook running into the sea. In the distance, receding coast, with buildings on heights. The sea is covered with numerous boats, many filled with figures; other figures on the jetty. Cloudy sky, with gleam of sunlight on the sea in the middle distance. *On copper, 7 in. by 10¾ in.*

OZIAS HUMPHREY.

- 44 142 Portrait of a Cavalier in Armour, 42 in. by 31½ in. *Wh*

JAN BOTH.

- 39 143 Hilly Landscape, with Travelling Figures on a Road, 43 in. by 34 in. *a*

ITALIAN SCHOOL.

- 2 10 144 Cattle, with Figures, 12½ in. by 23 in. *d*

ENGLISH SCHOOL.

- 1 10 145 Storm on a Rocky Coast, 9 in. by 11¾ in. *Fre*

H. WHITTAKER REVILLE.

- 3 146 Changing Horses at Godstone, 19¼ in. by 31½ in. *Berk*

- 5 10 147 The Colchester Coach, 23¼ in. by 35¼ in. *do*

ALFRED BISHOP.

- 2 10 148 Hatchetts, White Horse Cellar, Coaches Starting, 23 in. by 35 in. *John*

J. WHITTAKER REVILLE.

- 1 149 Running down Woodridden Hill, 15½ in. by 25½ in. *Geo*

J. F. HERRING.

- 1 10 150 Farmyard, with Cattle, Horses, and Figures. 24 in. by 29¾ in. *John*

RICHARD ANSDELL, 1851.

- 151 Sheep on a Mountain-side, 13 in. by 16½ in.; and another, The Holy Family 2 19

T. S. COOPER.

- 152 Cattle in a Stream, with a distant Village, 13¾ in. by 17 in. 80

SIR A. W. CALLCOTT.

- 153 A River Scene, with Windmill and Cattle, on panel, size 17 in. by 23 in. 21

NORWICH SCHOOL.

- 154 Landscape, with Cattle and Figures, 15 in. by 19 in. 1 10

T. BUTTERWORTH.

- 155 The Battle of Trafalgar. Painted expressly for Lady Hamilton under the instructions of Sir Thomas Hardy. The picture represents the position of the ships about twenty minutes after the commencement of the action. 27½ in. by 41½ in. 45

T. B. HARDY.

- 156 View on the Coast, with Ship in Full Sail, 17½ in. by 23½ in. 1 5

EL GRECO.

- 157 A Monk holding Onions, 27 in. by 21 in. 10

GAINSBOROUGH.

- 157a Portrait of Charles, Fourth Duke of Rutland, in Black Dress with White Lace Collar [a repetition of the picture in Eton College], 29½ in. by 24½ in. 7

REYNOLDS.

- 158 Portrait of Mr. Cleaver, Agent to the Duke of Newcastle, in grey coat, seated by a table, on which rest his hat and gloves, size 50 in. by 40 in. 11

R. B. DAVIS, 1836.

- 159 Huntsmen and Hounds in a Landscape, 28 in. by 36 in.; and one other, Portrait of a Horse 2 11

T. BARRET.

- 160 Ships in a Storm at Sea, 7 in. by 9½ in.; and one other, Dead Fish in a Landscape 2 10

JAN WEENIX.

- 7 . . 161 Dog and Dead Game, 35 in. by 28 in. *Sam*

DUTCH SCHOOL.

- 5 . . 162 A Dog, Parrot, and Fruit, size 40 in. by 50 in. 1 *Al*

GUERCINO.

- 10 . . 163 St. John with a Lamb, size 58 in. by 43 in. 1

JAN LE DUCQ.

- 2 . . 164 Landscape Composition, with Cattle and a Shepherd Boy near some Cliffs, in which is a Grotto with an architectural entrance. Signed *Le Ducq fe*, 16 in. by 21½ in.

J. HARDY, JUNR., 1855.

- . . . 165 Dead Game, 13½ in. by 17½ in. 1 *Pa*

DUTCH SCHOOL.

- 4 10 . 166 Landscape, with Figures and Cattle, panel, 14¼ in. by 18½ in. 1

DUTCH SCHOOL.

- 19 10 . 167 Madonna and Child, surrounded by Flowers, panel, 36 in. by 27¾ in.; and one other 2 *Le*

DUTCH SCHOOL.

- 7 . . 168 Dead Fish, Flowers, and Fruit, 29½ in. by 42 in. 1 *B*
Above four lots to be sold in aid of Starving Children's Fund.

JOHAN VAN DER BANCK, 1735.

- 15 15 . 169 Illustrations to Don Quixote, 16 on panel and 3 on canvas, size about 16 in. by 12 in., unframed. (Mentioned in Bryan's "Dictionary of Painters and Engravers.") 19 *Al*

B. C. KOEKKOEK.

- 104 . . 170 Landscape, with Travelling Figures on a Road, 27½ in. by 35½ in. *H*

JAN STEEN.

- / / . 171 Woman Selling Fish, 13¾ in. by 11½ in. *Mit*

MOUCHERON.

- 2 . . 172 View outside a Mansion, with Postchaise, etc., 19½ in. by 16 in. 1 *Laf*

H. LEYS.

- 173 A Winter Street Scene, with Figures, *panel*, $24\frac{1}{4}$ in. by $27\frac{1}{2}$ in. // 10

VAN HUYSUM.

- 174 Tulips and other Flowers in a Glass Bowl, $27\frac{3}{4}$ in. by 22 in. 25

FRANCISCO GOYA.

- 175 Penitents in a Cathedral, *panel*, $23\frac{1}{2}$ in. by $19\frac{1}{2}$ in. 30

FRAGONARD.

- 176 Children Playing in a Room, with Cats, a Birdcage, etc., 200
15 in. by 17 in.

WILLIAM ETTY, R.A.

- 177 Classical Female Figure seated near a Bust, holding a Gold Cup in her Hand, $42\frac{1}{2}$ in. by $33\frac{1}{2}$ in. 37

The Property of a Gentleman.

PIETER VAN BLOEMEN.

- 178 A Blacksmith's Forge, with Men and Horses, *panel*, 8 in. by 10 $\frac{1}{4}$ in. / /

ENGLISH SCHOOL.

- 179 Landscape, with Farm Buildings and Bridge, $19\frac{1}{2}$ in. by 25 $\frac{1}{2}$ in.; and one other, View of Salisbury Cathedral 2 25

FRENCH SCHOOL.

- 180 The Mouth of a River, with Sailing-boats, 17 in. by $14\frac{1}{2}$ in. 1 12

KNELLER.

- 181 The Countess of Portsmouth, in Red Dress, with Green Cloak, Standing, 28 in. by 18 in. 2 2

NICOLAS MAES.

- 182 Sir William Temple, standing, resting his hand on Stone Slab, size 27 in. by $21\frac{1}{2}$ in. 60

SPANISH SCHOOL.

- 183 Portrait of a Nun, 26 in. by 21 in. 9 10

J. J. WILSON.

- 184 View off Dover, 26 in. by 44 in. 8

Total £2321-1-0



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SECOND DAY	Tuesday,	8th June	Lots 165 to 324
THIRD DAY	Wednesday,	9th June	Lots 325 to 479

1920.

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Messrs. Sotheby concluded yesterday the three days' sale of the collection of engravings of Mr. J. P. Heseltine. The total was £6,424 9s. Yesterday's prices included the following for etchings: D. Y. Cameron: "Dear Aunt Dorothy," which is so rare that Mr. Rinder (in whose catalogue it is No. 93) had not seen an impression, £70 (Connell); Sir Seymour Haden: "A Sunset in Ireland," first state, £110 (Simpson); Meryon: "Le Petit Pont," £145 (Hearne); and Anders Zorn: "Madame Olga Bratt," second state, signed in pencil, £260 (Connell); "Madame Georges May," first state, signed in pencil, £160 (Connell); "Mon Modèle et mon Bateau," signed in pencil, £140 (Arthur); "La Guitare ou Souvenir," first impression of the only state, with initials in pencil, £90 (Connell).

At a sale of autographs at the same firm's, which will be concluded to-day, a Burns letter made £132 (Walker); a Burns poem in MS., £225 (Maggs); and a Queen Mary of Scots letter, 1 p. folio, £220 (Stewart). An MS. of Abraham Lincoln, 1½ pp. folio, the property of the Duchess of St. Albans, brought £120 (Maggs).

IN THE SALE ROOM.

The Heseltine Engravings.

A fine collection of engravings belonging to Mr. J. P. Heseltine will be sold by Messrs. Sotheby on June 7 and two following days. The illustrated catalogue (2s. 6d.) includes rare examples of early Italian Masters such as Mantegna, Mocetto, B. Montagna, and Marc Antonio. German and Dutch engravers and etchers, Albert Dürer in particular, are represented by fine impressions; there are charming Eighteenth Century French plates, mezzotints by English engravers, a set of Turner's "Liber Studiorum," a large series of trial proofs by David Lucas after Constable landscapes, and etchings by Meryon, Sir Seymour Haden, D. Y. Cameron, Zorn, and others.

Among the best and rarest of the early Italian prints are the School of Finiguerra "Phrygian Sybil," a nearly complete set of the E Series known as the "Tarocchi cards of Mantegna," an early impression of the handsome "Mars Tormented by Cupid," by the Master of 1515, Lorenzo Costa's "The Presentation," Mocetto's "The Baptism of Christ" and monumental "The Virgin and Child Enthroned," and Marc Antonio's "Peter Aretino," after Titian's portrait.

The outstanding examples of the School are the beautiful impressions of Grever's "Portrait of Bernard Knipper B. Beham's charming "Virgin with at the Window," Dürer's "Adam and Martin Schongauer's impress, Crucifixion."

Very delightful are Lepicic's engraving of Chardin's "Le Bénédicité" and "Laborieuse," and the Meryon is a fine Japanese paper of "Le Petit Port mezzotint engraving is seen at its splendid proof before letters by Rembrandt's "Portrait of Prince

THE HESELTINE ENGRAVINGS.

Although the invention of playing-cards is probably a thousand years old, when Chinese, Indian, and Egyptian traditions and records are examined, their introduction into Europe dates from the end of the 14th century. For a long time the so-called "Tarocchi Cards of Mantegna" were held to be usable for card-games, but Sir Sidney Colvin intervened and established his argument that they were really designed to represent "a kind of encyclopedia of knowledge." Lacking three of the original 50 (a set of playing tarocchi would consist of 71), a series of these "Instructive Prints"—a set applied by Mr. Hind, of the British Museum—appeared in the Heseltine collection of early engravings at Sotheby's yesterday, and realised £100 (Colnaghi). We recall a set of 50 bringing £100 in the Pirovano sale, 1901. Among the Dürer engravings was an example of "The Knight and Death," which in fetching £235 (Dunthorne) brought £10 more than the impression in the Lawson Thompson sale on April 27, but did not approach that which realised £540 in November 1918. Other Dürers were "Adam and Eve" (Brown); "Melancholia," £154 (Colnaghi); "St. Jerome in his Cell," £122 (ditto). The day's portion produced £2,677. "The Holy Christ," by G. Mocetto, fetching £132 (British Museum). At Christie's J. F. Herring's picture of "Edinburgh Mail Coach," 1839, realised £100 (Boyce), and a water-colour drawing, "In the Woods," 100 gns.

enumeration of the numbers stated, or errors of

taken away, at the buyer's expense, immediately on conclusion of the sale; in default of which BY, WILKINSON & HODGE will not hold responsible if lost, stolen, damaged, or otherwise they will be left at the sole risk of the purchaser on the expiration of Two Days after the conclusion of the sale, if lots are not cleared or paid for, they will then be sold on immediate sale, and the expense, the same will be added to the amount at which they were sold. MESSRS. SOTHEBY, WILKINSON & HODGE will be of re-selling the lots uncleared, either by immediate sale, without any notice being given to the

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FROM THE COLLECTION OF

J. P. HESELTINE, ESQ.

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FIRST DAY'S SALE.

EARLY ITALIAN MASTERS.

ANONYMOUS.

LOT

- | | | | | |
|-------------------|---|--|---|------|
| <i>Cartwright</i> | 1 | Judith placing the head of Holofernes in a sack held by her servant, <i>fine impression, rare</i> | 1 | 14 |
| <i>do</i> | 2 | The Virgin with the infant Jesus, after Parmegianino, probably engraved by Caraglio (<i>B. vol. 15, p. 21, no. 12</i>), <i>very fine; from the Sir J. Reynolds and other collections</i> | 1 | |
| <i>Caraglio</i> | 3 | The Pursuit (<i>B. vol. 15, p. 48, no. 4</i>), <i>very rare</i> | 1 | 5 5 |
| <i>Allen</i> | 4 | CUPID AND THE KNIFE GRINDER, by a Florentine artist (<i>Passavant, 36</i>), <i>extremely rare; from the Reiss collection</i>
[See ILLUSTRATION]. | 1 | 8 10 |

SCHOOL OF FINIGUERRA.

- | | | | | |
|-----------------|---|--|---|--|
| <i>Caraglio</i> | 5 | THE PHRYGIAN SIBYL (<i>B. M. Cat. by Mr. A. M. Hind, p. 179, B</i>), <i>early impression, extremely rare</i> | 1 | |
| <i>do</i> | 6 | Another of the same, <i>a later impression; from the B. M. duplicates</i> | 1 | |

THE SERIES KNOWN AS THE "TAROCCHI CARDS OF MANTEGNA."

- 7 A NEARLY COMPLETE SET OF THE "E." SERIES (BEING THOSE NOW HELD TO BE THE ORIGINALS) OF THESE MOST INTERESTING AND EXTREMELY RARE ENGRAVINGS, *wanting only nos. 9, 26, and 50* 47

* * * Mr. Hind in the B. M. Catalogue of Early Italian Engravings gives good and sufficient reasons why these engravings could not have been used for any game of cards, and catalogues them under the doubtless more correct title of "Fifty Instructive Prints."

[See ILLUSTRATION].

MASTER OF THE MONOGRAM A.P.X.

- 8 Leda and the Swan (*Passavant, vol. VI, p. 130*), *extremely rare* 1

THE MASTER OF 1515.

- 9 MARS TORMENTED BY CUPID (*B. 6*), *very fine early impression, with the border line, in excellent condition, very rare; from the Reiss collection* 1

[See ILLUSTRATION].

GIULIO BONASONE.

- 10 The Adoration of the Shepherds, *an etching (B. 39)* 1
- 11 The Virgin and Child with St. Catherine, after Parmegianino (*B. 47*), *first state* 1
- 12 "Le lever du Soleil" (*B. 99*), *first state; from Dr. Wellesley's collection* 1
- 13 Juno suspended from Olympia (*B. 114*), *scarce, from the Sykes collection; and Pan and Nymph with a cornucopia (B. 170), from the H. Howard collection* 2
- 14 CALYPSO AND ULYSSES (*B. 171*), *early proof before the sky was finished, very rare; from the Sir P. Lely, Duke of Buckingham, and other collections* 1
- 15 A Portrait of Michael Angelo (*B. 345*); and a different engraving of the same (*B. 346*), *fine early impression; from the Waldburg Wolfegg collection* 2







D. CAMPAGNOLA.

- 16 A Landscape with Shepherds playing musical instruments (B. 9) 1

9 10

Cathought

G. CAMPAGNOLA.

- 17 The Nativity (B. 1), *fine and rare ; from the Hippisley and other collections* 1

25 .

* * * The B. M. Catalogue, p. 526, ascribes this print to the Master of the initials I. I. CA.

J. J. CARAGLIO.

- 18 THE HOLY FAMILY, after Parmegianino, *early proof, very fine and rare ; from the Barnard, Esdaile, Hibbert, and other collections* 1

1 10

- 19 The Loves of the Gods, after Perin del Vago (B. 9-23), *not complete* 12

2 10

eynell

AGOSTINO CARRACCI.

- 20 The Miracle of St. Paul in the Palace of Nero (B. 85), *rare* 1
- 21 A Portrait of Titian (B. 154), *second state* 1

2 10

oskie

LORENZO COSTA.

- 22 THE PRESENTATION (B. M. Cat., p. 551), *fine and very rare* 1
- [See ILLUSTRATION].

40

Luaghi

J. B. GHISI.

- 23 Hercules and Antaeus (B. 12), *fine and scarce* 1

1 15

Familie

GUIDO RENI.

- 24 The Holy Family (B. 9), *first state* ; and The Virgin and Child, after Annibal Caracci (B. 51) 2

1 5

Luaghi

- 25 The Infant Jesus and St. John the Baptist (B. 13), *very fine impression* 1

1 2

do

A. MANTEGNA.

- 26 THE VIRGIN AND CHILD (B. 8) ; *from the Fisker collection* 1

32

unthorne

CARLO MARATTI.

- 27 The Assumption of the Virgin (*B. 8*), *undescribed early state, before any lettering* *Passer*
1

A. MELDOLLA.

- 28 The Presentation in the Temple, after Parmegianino (*B. 11*), *extremely scarce; from the Mariette and other collections* *Hamel*
1
- 29 Virgin and Child with Saints in adoration (*B. 62*), *cut at the sides; from the Barnard and Dr. Mead collections* *do*
1
- 30 Minerva and the Muses (*B. 79*), *very scarce; from the Wellesley collection* *do*
1

GIROLAMO MOCETTO.

- 31 THE BAPTISM OF CHRIST (*B. 2*), *very early impression, extremely rare; from the Fisher collection* *Caluag*
[See ILLUSTRATION].
- 32 THE VIRGIN AND CHILD ENTHRONED (*B. 4*), *very rare; from the Fisher and other collections* *do*
1
[See ILLUSTRATION].

BENEDETTO MONTAGNA.

- 33 ST. GEORGE (*B. M. Cat., p. 475*), *second state, fine and very rare* *do*
1
[See ILLUSTRATION].

NICOLETTO DA MODENA.

- 34 THE NATIVITY AND ADORATION OF THE SHEPHERDS, *the large plate (B. 4), extremely rare* *Dunthorpe*
1
- 35 THE FATE OF THE EVIL TONGUE (*B. 37*), *fine impression, very rare; from the Reiss and Wellesley collections* *do*
1

F. MAZZUOLI (PARMEGIANINO).

- 36 The Nativity (*B. 3*); The Virgin and Child (*B. 4*); and The Resurrection (*B. 6*), *fine impression* *Daniel*
3
- 37 The Two Lovers (*B. 14*); and Woman addressing two Children, after Parmegianino, by a different engraver (*B. vol. xv, p. 47*) *do*
2







- 38 A Group of Women engaged in embroidering (*undescribed*); from the Count Fries, and R. Ford collections 1 9 | 5
- 39 Another impression of the same, cut, from the Sir M. M. Sykes and other collections; and the same subject, by a different engraver 2 1 | 8

MARTIN ROTA.

- 40 Christ scourged (B. 7), first state, fine; from the St. John Dent collection 1 1 | 6
- 41 The Last Judgment, after Michael Angelo (B. 28), very fine impression of the first state, with the address of L. Guarinony 1 2

GIULIO SANUTO.

- 42 David with the head of Goliath, fine impression; from the H. Howard collection 1 16

L. SUAVIUS.

- 43 A Portrait of Titian, dated 1539, fine and very rare 1 32

MARC ANTONIO RAIMONDI,

and his pupils AGOSTINO DI MUSI, called VENEZIANO, and MARCO DENTE DA RAVENNA, as described in *Bartseh*, vol. XIV.

- 44 M. Antonio. David with the head of Goliath, after Raffaele (11), early impression, repaired at the corners; from the Sir P. Lely and Buccleuch collections 1 18
- 45 M. Antonio. The Virgin and Child enthroned, after Raffaele (16), fine, with margin, very rare; from the Fisher collection 1 2 | 5
- 46 M. ANTONIO. St. Cecilia and other Saints, after Raffaele (116), very early impression with margin; from the Griffith collection 1 11
- 47 M. ANTONIO. St. Catherine and St. Lucy (121), early impression, rare; from the Fisher collection 1 10
- 48 Veneziano. Leda and the Swan (232), very fine early impression; from the Didot and Gallichon collections 1 8 | 10

- 3 5 49 M. Antonio. The Satyr and the Child (281), *very fine, with margin; from the Weber and other collections* 1 *Dani*
- 10 50 M. da Ravenna. Satyr carrying a Nymph (300), *first state, very fine and scarce; from the Reiss collection* 1 *do*
- 6 51 M. Antonio. Two Satyrs, one carrying a Nymph (305), *scarce; from the Reiss collection* 1 *Colu*
- 4 52 M. ANTONIO. The Vintage, after Raffaelle (306), *fine impression; from the Didot and Gallichon collections* 1 *Dani*
- 2 53 M. Antonio. The Faun and the Tiger (307), *fine impression from the Debois and other collections* 1 *Peslin*
- 4 54 M. ANTONIO. Venus and Cupid (311), *very early impression, the margin of the niche unshaded, extremely rare; from the Griffiths collection* 1 *Dani*
- 5 10 55 M. ANTONIO. Apollo, *a companion print to the above (unknown to Bartsch), the margin of the niche unshaded, extremely rare; from the same collection* 1 *do*
- 5 8 56 M. Antonio. Venus and Cupid (313); *from the Fisher collection* 1 *Reelin*
- 1 2 57 Veneziano. The Infant Hercules (315); *from the Fisher collection* 1 *Mayn*
- 2 12 58 Veneziano. Apollo and Daphne (317), *first state, before the change in the date* 1 *do*
- 1 1 59 Veneziano. Venus and Cupid (318), *very fine early impression* 1 *Dani*
- 2 4 60 M. da Ravenna. Venus on the Sea, after Raffaelle (323), *first state, very fine* 1 *do*
- 1 15 61 M. ANTONIO. The Judgment of Paris (339), *rare; from the Esdaile, Woodburn and other collections* 1 *Bunth*
- 1 10 62 M. Antonio. Hercules and Antaeus (346); *from the Astley collection; and St. Jerome (101), a reverse copy* 2 *Dani*
- 4 63 BISHOP AMADEUS BERRATUS in a group, with "Austeritas," "Amicitia" and "Amor" (355), *first state, very fine and rare* 1 *do*

[See ILLUSTRATION].



No. 4



No. 63



PETRVS ARRETINVS ACERRIMVS VIRTVTVM AC VITIORVM
DEMONSTRATOR

NON MANVS ARTIFICIS MAGIS DIGNVM OS PINGERE: NON OS
HOC PINGI POTERAT NOBILIORE MANV
PELLÆVS IUVENIS SI VIVERET HAC VOLO DESTRA
PINGIER HOC TANTVM DICERET ORE CANI

64	M. Antonio. Fortitude (375)	1	10
65	M. Antonio. A Man and a Woman with her foot on a globe, after F. Francia (377), <i>fine early impression, rare</i>	1	11
66	A. Veneziano. Chastity (379), <i>first state, before the plate was retouched, rare</i>	1	2 10
67	M. Antonio. Young woman watering a Plant (383), <i>early impression, delicately printed in a brown ink, rare</i>	1	10 10
68	M. Antonio. The Two Nude Men (385); <i>from the Bathurst and other collections</i>	1	2
69	M. Antonio. The Man with a large Flag, after Raffaele (481), <i>fine with margin; from the Broadhurst collection</i>	1	2
70	PORTRAIT OF PETER ARETINO, after Titian (513), <i>extremely fine early impression, with large margin</i> ("celle estampe est une des plus rares de Marc-Antonine."—Bartsch)	1	31
[See ILLUSTRATION].			
71	A Young Woman seated, ascribed to M. Antonio (by Passavant this print is ascribed to Bartel Beham, vol. VI, p. 39), <i>very fine and rare; from the Broadhurst collection</i>	1	2 10

EARLY GERMAN AND OTHER MASTERS.

MASTER OF THE MONOGRAM B. A. D.

72	"Mors Omnia Mutat," Man and Woman, whole length, with a Skull, etc., <i>very rare, undescribed by Bartsch</i> (Pass. vol. IV, p. 173, no. 2); <i>from the Fisher and Albertini collections, slightly damaged at the top</i>	1	1 12
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MASTER OF THE INITIALS W. C. I. E. F.

73	The Virgin and Child (Bartsch, vol. IX, p. 578), <i>fine impression of this very scarce print</i>	1	5
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MASTER OF THE INITIALS I. B.

74	The Triumph of Bacchus (B. 19); <i>from the sale of the British Museum duplicates</i>	1	5
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ALBERT ALTDORFER.

- 2 10
8 10
12
5 15
- 75 The Virgin and Child (B. 17) 1 Meyne
76 St. Jerome (B. 22); from the Marshall collection 1 Colnag
77 Venus and Cupid (B. 33); and St. Sebastian (B. 23), worn impression; both from the Fisher collection 2 Meyne
78 The Judgment of Paris (B. 36), very fine impression, rare 1 Colnag

H. ALDEGREVER.

- 1 18
1 6
3 15
18
36
5 10
1 2
- 79 Susanna Surprised by the Elders (B. 30) 1 Dunthorne
80 David and Bathsheba (B. 37) 1 Meyne
81 Rhea Sylvia (B. 66), early impression; from the St. John Dent collection 1 May
82 Venus, from the set of the Planets (B. 79) 1 Danie
83 PORTRAIT OF BERNARD KNIPPERDOLLING (B. 183), very fine impression and extremely scarce 1 Colnag
[See ILLUSTRATION].
84 Portrait of Aldegrever at the Age of Twenty-eight (B. 188) 1 do
85 Men and Women at a Bath, sometimes called "The Society of Anabaptists," engraved by Virgil Solis, after Aldegrever (B. 454) 1 Reader

B. BEHAM.

- 14
2 6
16 10
10
2 10
1 8
8 15
- 86 Judith (B. 3), fine impression, damaged at one corner 1 Danie
87 The Virgin and Child, with a Skull (B. 5); and the Virgin and Child with a Vase of Flowers (B. 6) 1 Dunthorne
88 The Virgin with the Infant Jesus seated at a window (B. 8), scarce; from the St. John Dent and other collections 1 Magg
[See ILLUSTRATION].
89 Apollo and Daphne (B. 25) 1 Danie
90 Three Skulls, with a Sleeping Child (B. 27), first state, before the alteration in the monogram, rare 1 Magg
91 The Miser (B. 38), second state, fine 1 Danie
92 Portrait of the Emperor Ferdinand I (B. 61), fine impression 1 Colnag

WAERHAFTICH · GEKONTERFET · BERNT · KNIPPERDOLLING ·
 DER · XII · HERTOGEN · EYN · THO · MONSTER ·



IGNOTVS · SVLLIS · KNIPPERDOLLINGIVS · ORIS ·
 TALIS · ERA · SOSPES · CVAM · MIHI · VITA · FORET ·
 I · H · R · G · V · S · A · L · D · E · G · R · E · V · E · R · S · V · S · A · T · I · E · F · A · C · I
 1536



No. 88



H. S. BEHAM.

Thorne	93	Eve (B. 4) ; from the St. John Dent collection ; and Adam and Eve (B. 6) ; from the same collection	2	4 5
do	94	Judith (B. 10), scarce	1	1 10
miell	95	Joseph and the Wife of Potiphar (B. 15), " <i>Pièce libre et très rare</i> "	1	1 2
miell	96	The Virgin and Child (B. 18) ; from the St. John Dent collection	1	2 8
aggs	97	The Virgin and Child, with a parrot (B. 19), <i>first state</i> ; from the R. Fisher collection	1	3 5
ynell	98	Dido (B. 80), <i>undescribed state</i> , with date of 1520	1	2 .
aggs	99	Leda (B. 112), <i>fine early impression</i>	1	2 6
ynell	100	Patience (B. 138), <i>very fine impression</i>	1	5 .
Thorne	101	The Lady with Death in the character of a Jester (B. 149), <i>fine impression</i>	1	4 .
ynon	102	The Three Witches and Death (B. 151)	1	1 5
maghi	103	"Die Nacht" (B. 153), <i>first state, very fine impression, rare</i>	1	5 .
ynon	104	Woman washing her feet (B. 207), <i>early impression, rare</i>	1	2 15
miell	105	The Three Women at a Bath (B. 208), <i>rare</i>	1	2 2
do	106	Group of three nude Children, a small circle (B. 210), <i>very fine impression</i>	1	15
do	107	A Woman and Child placing Vases on an Altar, a Man asleep on the ground, a small circle, <i>unknown to Bartsch</i> (Aumuller 211), <i>very rare</i>	1	10
do	108	A Cupid with a Scroll bearing the Roman Alphabet (229), <i>fine impression</i>	1	1 1
do	109	A Female Genii, with Coat-of-Arms and a Helmet (258)	1	10

H. BROSAMER.

Thorne	110	Samson and Delilah (B. 1), <i>fine</i>	1	2 3
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J. DUVET.

- 111 St. Sebastian, St. Anthony, and St. Roche (B. 10), rare, large margin

Duntho.

A. DÜRER.

- 112 ADAM AND EVE (B. 1), brilliant early impression on paper with the bull's-head water-mark, slight margin

1 Mus

[See ILLUSTRATION].

- 113 Christ at Prayer in the Garden of Olives (B. 19), an etching on tin, fine impression

1 Colna

- 114 The Man of Sorrows, with extended arms (B. 20), with large margin

1 Fiel

- 115 The Virgin suckling the Infant Jesus (B. 34), very fine impression, somewhat stained

1 Colna

- 116 The Virgin and Child, with a monkey (B. 42), fine early impression, slightly cut

1 Mus

- 117 THE HOLY FAMILY, WITH A BUTTERFLY (B. 44), very fine impression with margin; from the Mariette collection

1 Colna

- 118 The Virgin, seated near an open door, suckling the Infant Jesus (B. 45), formerly ascribed to Dürer, but now supposed to be by Sadeler, fine and very rare

1 Maye

- 119 St. George on horseback (B. 54), fine early impression; from the Maberly collection

1 Colna

- 120 ST. JEROME IN HIS CELL (B. 60), very fine impression, with slight margin

1 do

[See ILLUSTRATION.]

- 121 ST. JEROME AT PRAYER IN THE DESERT (B. 61), very fine

1 do

- 122 Apollo and Diana (B. 68), fine

Duntho.

- 123 The Effects of Jealousy (B. 73), very fine; from the Mariette collection

1 Maye

- 124 MELANCHOLIA (B. 74), very fine impression, with small margin, slightly stained

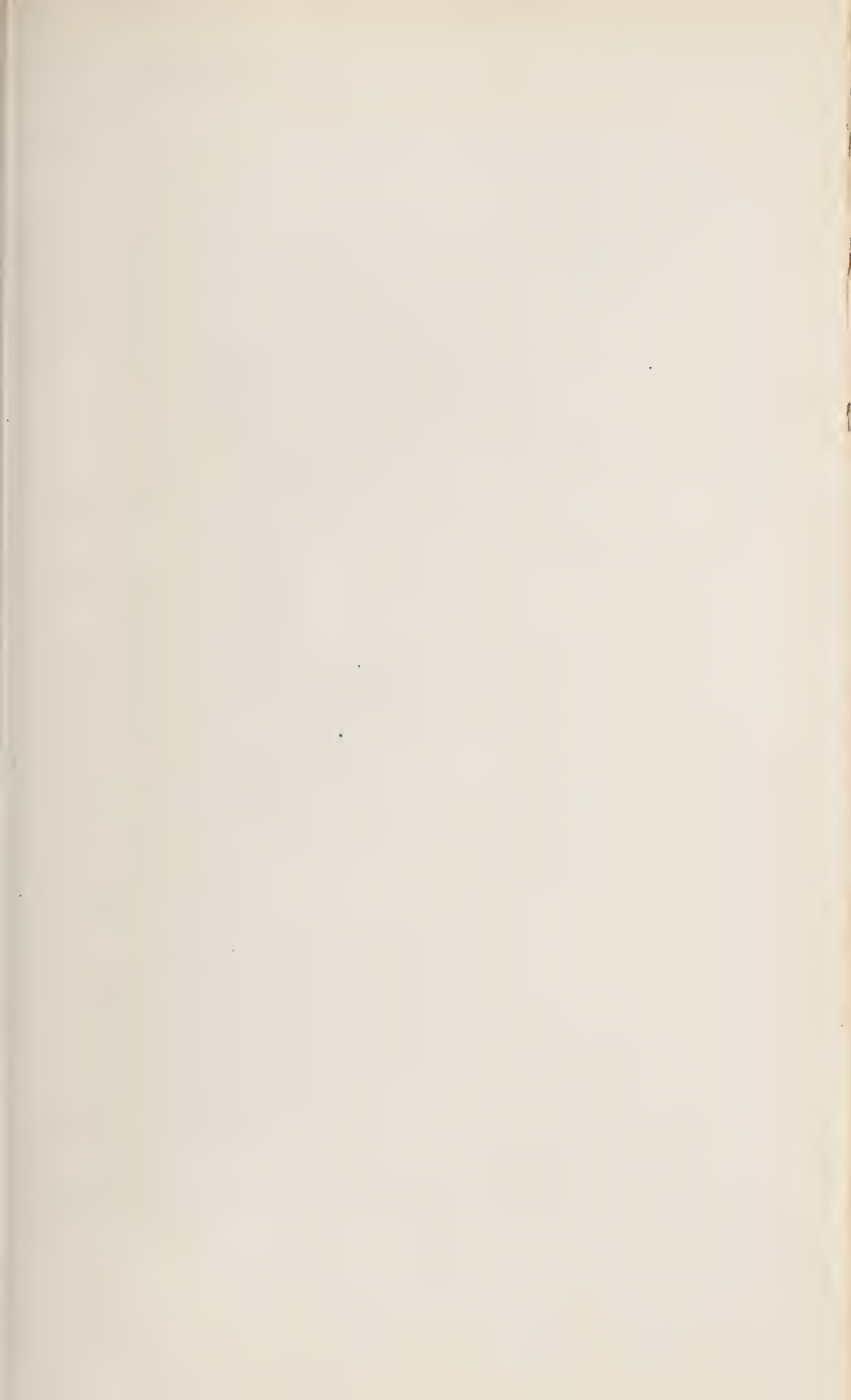
1 Colna

[See ILLUSTRATION].











roude	125	The Group of four Nude Females (B. 75)	1	9 10
Knaghi	126	The Dream (B. 76), <i>extremely fine early impression, with good margin, printed on paper with the bull's-head water-mark</i>	1	57
roude	127	The Ensign (B. 87), <i>very fine impression</i>	1	9 10
Knaghi	128	The small War-horse (B. 96), <i>fine</i>	1	38
urray	129	The great War-horse (B. 97), <i>very fine impression on paper with the bull's-head water-mark, slightly cut</i>	1	16 10
anthorne	130	THE KNIGHT OF DEATH (B. 98), <i>extremely fine impression, in excellent condition and with very good margin</i>	1	335
[See ILLUSTRATION].				

WOODCUTS BY A. DÜRER.

agg	131	Christ Crucified between the two Thieves (B. 59); <i>from the R. Fisher collection</i>	1	1 16
Knaghi	132	The Holy Family with St. Joachim and St. Anne (B. 96), <i>very fine; from the Dr. Griffith collection</i>	1	6
do	133	The Holy Family with Saints and Angels (B. 97), <i>printed on tinted paper</i>	1	7 15
kinson	134	The Virgin crowned by two Angels (B. 101); <i>from the Dr. Griffith collection</i>	1	4
Knaghi	135	The Holy Family with the three Hares (B. 102); <i>from the Dr. Griffith collection</i>	1	4
lanlin	136	St. Christopher (B. 103)	1	14
Knaghi	137	St. George killing the Dragon (B. 111), <i>very fine impression</i>	1	6
bin	138	St. John the Baptist and St. Onuphrius, <i>wrongly described by Bartsch as St. Jerome (B. 112); and The Penitent (B. 119), fine impression; from the Dr. Griffith collection</i>	2	14 10
Knaghi	139	St. Jerome in his Study (B. 114), <i>very fine impression; from the Dr. Griffith collection</i>	1	10
agg	140	The Ecstasy of St. Mary Magdalen (B. 121), <i>fine impression with good margin; from the R. Fisher collection</i>	1	5

6 .	141	THE HOLY TRINITY (B. 122), <i>tinted and heightened with white by a contemporary hand, possibly by Dürer himself, as a pattern for a contemplated chiaroscuro block</i>	1	Good
2 2	142	The Mass of St. Gregory (B. 123)	1	Magn
29 .	143	Portrait of Ulric Varubuler (B. 155), <i>printed in chiaroscuro</i>	1	Colna
16	144	Portrait of Albert Dürer (B. 156), <i>the copy</i>	1	Magn
4 10	145	The Arms of Johann Tscherte (B. 170), <i>rare</i>	1	Colna
4 5	146	St. Barbara (B. <i>appendix</i> 24); and St. Catherine (B. <i>app.</i> 25)	2	Whit
3 10	147	The Masquerade (B. <i>app.</i> 38), <i>fine and rare</i>	1	do
13 .	148	THE BOOK-PLATE OF WILIBALD PIKKEIMER (B. <i>app.</i> 52), <i>fine impression, very rare</i>	1	Mun
		[See ILLUSTRATION].		

L. KRUG.

14	149	The Nativity (B. 1); <i>from the Storck and Fisher collections</i>	1	Dani
1 10	150	The Adoration of the Kings (B. 2); <i>from the Sir P. Lely and Lord Pembroke collections</i>	1	Read
1 10	151	Two Nude Females (B. 11); <i>from the Fisher collection</i>	1	Meyn

J. LADENSPELDER.

10	152	Fortune, <i>undescribed by Bartsch (Passavant 28), scarce</i>	1	Dani
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C. MATSYS.

6 15	153	Portrait of King Henry VIII (B. 58), <i>scarce; from the Wald-burg Wolfegg collection</i>	1	Colna
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ISRAEL VAN MECKEN.

20 10	154	THE ORGAN-PLAYER (B. 175), <i>fine and scarce; from the Fisher collection</i>	1	Purlo
3 5	155	The Group of Four Nude Females, the same subject as that by A. Dürer (B. 185); <i>from the Pembroke collection</i>	1	Dani
40 .	156	THE CHILDREN'S BATH (B. 187), <i>fine and very rare; from the F. Locker collection</i>	1	Colna

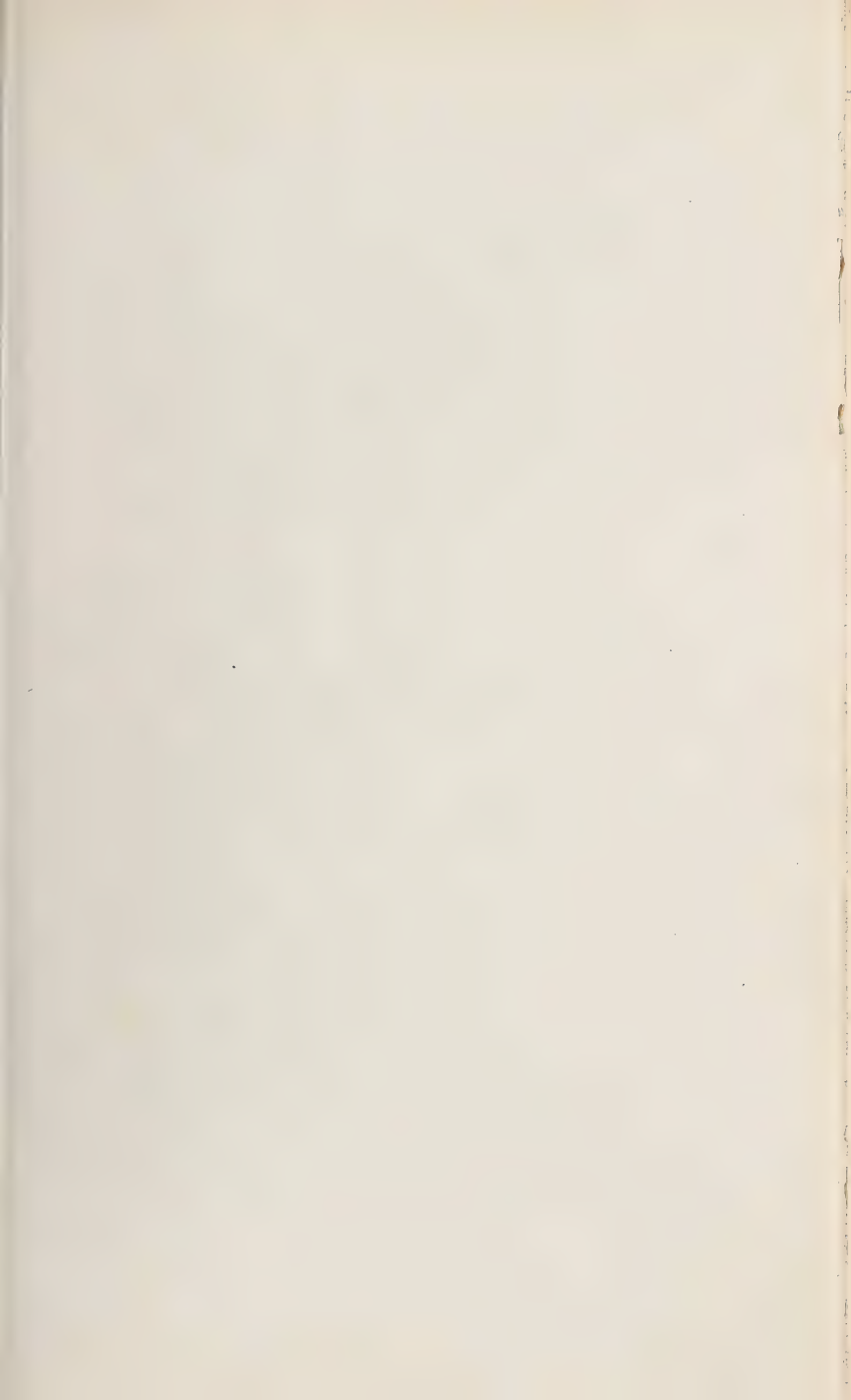
[See ILLUSTRATION].













G. PENCZ.

Smith	157	Jason and Medea (B. 71), <i>fine impression; from the Fisher collection</i>	1	14
do	158	Titus Manlius (B. 76), <i>fine impression; from the Fisher collection</i>	1	1 12
Smith	159	Dido (B. 85); and Virgil suspended in a basket (B. 87); <i>both from the Fisher collection</i>	2	2 4
Baghi	160	Portraits of George Pencz and of his Wife (B. app. 1 and 2), <i>fine impressions</i>	2	6 15

MARTIN SCHONGAUER.

do	161	THE CRUCIFIXION (B. 24), <i>brilliant impression, in perfect condition with margin, on paper with the gothic P watermark; [See ILLUSTRATION].</i>	1	131
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do	162	THE VIRGIN AND CHILD IN A COURTYARD (B. 32), <i>very rare</i>	1	55
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DIRK VAN STAREN.

aniell	163	St. Luke painting the Portrait of the Virgin (B. 9), <i>early impression; from the Marochetti and Alfred Morrison collections</i>	1	1 13
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M. ZATZINGER.

do	164	THE LOVERS EMBRACING (B. 15), <i>fine impression; from the Sloane collection, and the British Museum Duplicates</i>	1	10
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L 2679 7

SECOND DAY'S SALE.

ETCHINGS BY ADRIEN VAN OSTADE.

	LOT		
2 10	165	Le Veilleur (B. 8), <i>second state, very fine</i>	1 Colna
2 15	166	L'Homme appuyé sur le bas de sa porte (B. 9), <i>second state; from the Buccleugh collection</i>	1 Dani
6 .	167	L'Homme et la Femme causant ensemble (B. 12), <i>very early state, before the coat was shaded, rare</i>	1 Vello
3 .	168	Les Fumeurs (B. 13), <i>second state, before the border line was strengthened; the same, in a later state; and La Mère et les deux Enfants (B. 14), second state; from the Buccleugh collection</i>	Colna 3
3 8	169	Gueux debout (B. 21), <i>first state, before the border line; and Gueux enveloppé d'un manteau (B. 22), third state; and the same in the fourth state; from the Buccleugh collection</i>	di 3
4 5	170	La Grange (B. 23), <i>very fine, with large margin</i>	1 di
4 4	171	Another impression of the same; <i>from the Mariette collection</i>	1 Bar
3 .	172	Interior with a man lighting his pipe at a bowl of charcoal (<i>undescribed by Bartsch</i>), <i>first state, before the border line was strengthened; and the same in a later state, fine impression; from the Buccleugh collection</i>	Vello 2
3 5	173	La Dévideuse à la porte de sa maison (B. 25), <i>third state; and La Chanteuse (B. 30), fourth state</i>	Rim 2
4 .	174	Les Pêcheurs (B. 26), <i>second state, with the horizontal lines in the sky, fine and rare; from the Buccleugh collection</i>	Vello 1
5 10	175	La Fileuse (B. 31), <i>third state, fine</i>	1 Colna
3 15	176	Le Père de Famille (B. 33), <i>first state, before the border line was strengthened</i>	di 1

aghi	177	Le Bénédicité (B. 34), <i>first state, the man bare-headed; and the same, second state</i>	2	7 10
do	178	L'Emouleur (B. 36), <i>second state, before the border line was strengthened</i>	1	5 5
do	179	Les Musiciens ambulans (B. 38), <i>first state; from the Buccleugh and Alferoff collections</i>	2	6 5
do	180	Le Trietrac (B. 39); and Les Deux Commères (B. 40), <i>second state, fine; from the Esdaile and Buccleugh collections</i>	2	5 5
ineau	181	Le Paysan payant son écot (B. 42), <i>very fine early impression, rare</i>	1	2c .
ucll	182	Le Joueur de Violon Basse (B. 44), <i>very fine early impression; from the Esdaile collection</i>	1	4 5
uaghi	183	Le Violon et le petit Vielleur (B. 45), <i>second state, fine</i>	1	5 15
lton	184	La Famille (B. 46), <i>fine impression</i>	1	6 .
ant	185	La Fête sous la treille (B. 47), <i>second state; from the Dumesnil and Heywood collections</i>	1	6 15
uaghi	186	La Fête sous le grand arbre (B. 48), <i>first state</i>	1	10 .

DRAWINGS BY A. VAN OSTADE.

kin	187	STUDY FOR THE PICTURE OF OSTADE AND HIS FAMILY, <i>in the Louvre, pen-and-ink</i>	1	28 .
do	188	LA POUPÉE DEMANDÉE, <i>pen-and-ink and wash; from the Cosway collection; and the etching of the same subject in reverse</i>	2	23 .

EARLY WOODCUTS.

A. ALTDORFER.

uaghi	189	The Holy Family at a fountain (B. 59), <i>fine and rare; from the Lephart collection</i>	1	10
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H. S. BEHAM.

ucll	190	The Holy Family (B. 123); and The Virgin and Child (B. 121)	2	1 5
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H. BURGMAIR.

- 10 191 St. Luke painting the Portrait of the Virgin (B. 24), *rare, damaged* 1 Dan
- 20 192 DEATH AND THE LOVERS (B. 40), *in chiaroscuro, third state, rare; from the Mariette collection* 1 Col
- 4 5 193 A Saint, from the series of Saints connected with the family of Maximilian (B. 82), *original impression, rare* 1 Ma
- 5 10 194 Venus, from the set of the Planets (B. p. 215), *rare* 1 Col

L. CRANACH.

- 8 10 195 St. Jerome in Penitence (B. 63), *very early impression* 1 Ma
- 10 10 196 The Ecstasy of St. Mary Magdalen (B. 72), *early impression, before the shield was damaged, printed within an ornamental border, rare* 1 d
- 6 5 197 Marcus Curtius (B. 112), *very early impression* 1
- 3 10 198 Venus and Cupid (B. 113); and Boy on horseback (B. 116) 2

H. B. GRUN.

- 1 15 199 Adam and Eve (B. 2), *scarce*; and a titlepage 1 Dan

J. MABUSE.

- 3 200 Cain killing Abel; and Hercules and Omphale, *scarce* 2 Jany

JEAN ULRIC PILGRIM (WECHTLIN).

- 24 201 THE VIRGIN AND CHILD (B. 2), *in chiaroscuro, extremely rare* [See ILLUSTRATION]. 1 Berk
- 30 202 ALCON OF CRETE delivering his Son from a serpent (B. 9), *in chiaroscuro, fine and rare* 1 Col

J. SALVIATI.

- 1 10 203 The Crucifixion; and Virgin and Child, by Giolito Gabo 2 Dan





H. SPRINGINKLEE.

- 204 St. Coloman, whole-length, with a coat-of-arms at each corner, formerly attributed to A. Dürer (*B. M. Cat. vol. I, p. 381*) 1 2 5
- 205 Mars and Venus, by Boldrini, after Titian (*Passavant, vol. VI, p. 237, no. 68*); and Savages with Cattle, anonymous 2 3 10

CHIAROSCURO PRINTS.

Mostly described in vol. XII of Bartsch's Catalogue.

- 206 The Adoration of the Magi, by André Andreani, after Luini (p. 30, no. 4) 1 3 .
- 207 The Massacre of the Innocents, by Hugo da Carpi, after Raffaele (p. 34, no. 8), "*excessivement rare*," damaged 1 / .
- 208 Death of Ananias, by Hugo da Carpi, after Raffaele (p. 46, no. 27); and St. John the Baptist, by Antoine de Trente, after Parmegianino (p. 73, no. 17) 2 / .
- 209 St. Peter preaching, by Hugo da Carpi, after Caravaggio (p. 77, no. 25), *first state*; from the *Mariette collection*; and St. Peter and St. John healing the Sick, after Raffaele (p. 78, no. 27) 2 2 15
- 210 THE TRIUMPH OF JULIUS CAESAR, after Andrea Mantegna, by André Andreani (p. 101, no. 11), the set of nine, mounted on three sheets, and in unusually good condition; with the Title, which has two of the rare ornamental columns pasted on the sides, rare 10 23 .
- 211 Perseus killing Medusa, after Marco Pino di Siena (p. 124, no. 25), cut; and Charity, after Parmegianino (p. 128, no. 3) 2 10
- 212 The Alliance of Peace and Abundance, by B. Coriolano, after Guido (p. 131, no. 10), *third state* 1 / .
- 213 Portrait of Rubens, by C. Jeghers, from a drawing by Rubens 1 3 15
- 214 P. Morelese. The Death of Virginia!; Cupid dancing with two Girls; and a Portrait of Morelese, an etching 3 18
- 215 Portrait of an Old Man, by J. Lievens; and Venus and Cupid, by J. Jackson 2 4 10

FRENCH SCHOOL.

ANONYMOUS.

- 4 5 216 An Old Woman calling attention to the charms of a Young Girl, *proof before any letters* 1 Ma

A. DE SAINT-AUBIN.

- 1 15 217 Portrait of Le Kain in the character of Orosmane, after S. B. Le Noir, *proof before letters, the artist's names etched* 1 Da
- 9 15 218 Tableau des Portraits à la Mode; and La Promenade des Ramparts de Paris, *the second plates, a pair* 2
- 13 . 219 Au Moins Soyez Discret, designed and engraved by St. Aubin, *fine early impression, before any alteration of the address* 1 Da

BAR AND CHATELET.

- 2 220 Le Bain de Village, *aquatint printed in brown, rare* 1 Da

P. A. BAUDOUIN.

- 6 10 221 Le Catéchisme; and Le Confessionnal, engraved by P. E. Moitte, *a pair, first state, proofs before any letters* 2 Ma

F. BOUCHER (AFTER).

- 3 . 222 Le Déjeuné, engraved by Lepicié; and La Marchande de Modes, by R. Gaillard 2 Bro
- 2 10 223 Aminte and Silvie; and Silvie and Phyllis, engraved by L. S. Lempereur, *a pair* 2 a
- 6 5 224 Nymph and Cupid, by Demartean, *printed in red*; and Les Bacchantes endormies, by R. Gaillard 2 Dun

P. CANOT (after)

- 10 225 Le Maître de Danse, engraved by Le Bas, *very fine impression, with full margin* 1 Desco



Th. Simonet del. et sculp.

LE BENEDICTE

Laplace sculp. d. 1744

*Là, sans en tapinois, se rit du petit frère
Qui bégue son oraison,*

*Lui, sans s'inquiéter, dépêche sa prière,
Son apéritif hâte sa raison.*

*Le Tableau original exécuté par le : d'abord du Roi
à Paris chez Lepicie, graveur du Roi au coin de l'Étrénoir du Quay des Officiers.
Et chez M. Simonet aussi à Paris 14 Rue des Revers vis-à-vis le mur de St Yves. - H. D. R.*



LA MÈRE LABORIEUSE.

*Tu rien nous amuse ma fille,
 Hier ce feuillage étoit, hier,
 Le vœu par chaque point déguille
 Comme un vœu, hier, hier, hier.*

A. L. de Lamoignon.

*C'est à moi finit la paraitre,
 Et c'est à elle, cette, cette,
 Que le travail est la dignité,
 Et les biens et les besués.*

M. S. CARMONA.

- 226 François Boucher, after Roslin, *proof before any letters* 1 3 5
don

L. J. CATHELIN.

- 227 Marie de Savoie Comtesse de Provence, *proof before any letters* 1 9 10
Daniell

J. B. S. CHARDIN (AFTER).

- 228 La Mère Laborieuse, engraved by Lepicié, *very fine early impression, with full margin* 1 20 .
Luaghi
 [See ILLUSTRATION].

- 229 Le Bénédicité, engraved by Lepicié, *in the same fine state* 1 26 .
do
 [See ILLUSTRATION].

- 230 Le Négligé ou Toilette du Matin, by Le Bas, *very fine with large margin; from the De Goncourt collection* 1 16 .
Daniell

- 231 L'Econome, by J. P. Le Bas, *very fine, with full margin* 1 25 .
Luaghi

- 232 Les Amusements de la Vie Privée, by L. Surugue, *very fine with large margin; from the De Goncourt collection* 1 16 .
Daniell

- 233 Lady Sealing a Letter, by E. Fessard, *before the alteration of the publisher's name; and Le Souffleur, by Lepicié* 2 9 .
new

- 234 La Blanchisseuse; and La Fontaine, engraved by C. N. Cochin *a pair, the last has part of the inscription cut off* 2 6 .
Daniell

- 235 Dame prenant son Thé, by Filloenl, *fine with full margin; from the De Goncourt collection* 1 7 .
escours

- 236 Le Château de Cartes, by the same, *very fine, with full margin* 1 13 .
Luaghi

- 237 L'Eureuse, by C. N. Cochin; and Le Garçon Cabartier, by the same, *a pair* 2 5 .
Daniell

- 238 Le Château de Cartes, by Lepicié; *from the De Goncourt collection; and Le Tôton, by the same, first state* 2 17 .
Arthur

- 239 ÉTUDE DU DESSIN, engraved by Le Bas, *proof before any letters, with full margin, very fine; from the De Goncourt collection* 1 30 .
Daniell

- 240 Jeune Fille à la Raquette, by Lepicié, *proof before any letters* 1 61 .
do

5 5

- 241 La petite Fille aux Cérises, by C. A. Cochin; *from the De Goncourt collection*; and Le Dessinateur, by J. J. Flipart 2

8 .

- 242 La Bonne Education, by Le Bas 1

Colna

J. CHEVILLET.

5 .

- 243 Eugénie d'Hannetaire, playing a harp, after Le Gendre, *proof before letters, with full margin* 1

C. N. COCHIN (AFTER).

16

- 244 Madame Favart, the actress, engraved by J. J. Flipart, *first state* 1

Dan

5 15

- 245 Concours pour le Prix de l'Etude des Têtes et de l'Expression, by J. J. Flipart; *from the De Goncourt collection* 1

Agne

L. DESPLACES.

4

- 246 Madame Duclos, the celebrated actress, after N. de Largillière, *fine, with large margin; from the De Goncourt collection* 1

Dam

P. J. DREVET.

10

- 247 ADRIENNE LECOUVREUR, the celebrated actress, after C. Coypel, *very fine impression, before the word "model" was corrected* 1

Colna

C. EISEN (AFTER).

1 2

- 248 La Comète, engraved by J. P. Le Bas 1

May

H. FRAGONARD (AFTER).

3

- 249 La Gimblette, engraved by Bertony, with one line of inscription only, *scarce* 1

Danie

3 5

- 250 La Chemise enlevée, engraved by E. Guersant, *fine impression; scarce* 1

Arthe

2 10

- 251 Ma Chemise brûlée, engraved by A. Le Grand 1

Leu

J. B. GREUZE (AFTER).

7 .

- 252 La Mère en courroux, engraved by P. E. Moitte, *proof before any letters, with large margin* 1

Bra

J. B. HUET (AFTER).

- than 253 "Ce qui est bon à prendre est bon à garder," engraved by
A. Chaponnier, *proof before letters, with full margin* 1 4 5-

ISABEY (AFTER).

- reun 254 Madame Dugazon, engraved by Monsaldy, *proof before any
letters* 1 2 5-

F. JANINET.

- nicell 255 Mlle. Contat, in the character of Suzanne, after Dutertre,
printed in colours 1 4 15

- do 256 Mlle. Colombe, in "La Colonie," *oval, printed in colours* 1 7 5-

E. JEAURAT (AFTER).

- do 257 La Couturière, engraved by J. Baléchou 1 1 2

N. LANCRET (AFTER).

- all 258 Le Matin, engraved by N. De Larmessin; and Le Faucon,
by the same, *second state* 2 2 2

- do 259 Nicaise, engraved by G. F. Schmidt, *first state*; and "A Femme
Avare Galant Escroc," by Larmessin, *second state* 2 3 5-

- hur 260 Les Remois, engraved by Larmessin, *fine with large margin* 1 2 15

- all 261 Mlle. Camargo, dancing in the open air, engraved by L. Cars,
scarce 1 3 5-

- do 262 "Grandval," a portrait of Françoise Ragot, the actor, engraved
by Le Bas, *fine impression, scarce* 1 4 .

- stygard 263 The Seasons, by B. Audran and other engravers, the set of
four 4 8 .

N. LAVREINCE (AFTER).

- amell 264 LE LIEVER DES OUVRIÈRES EN MODES; and LE COUCHER DES
OUVRIÈRES EN MODES, engraved by F. Dequevauviller, a
pair, *proofs with single line of inscription, rare* 2 30 .

- Prall 265 L'Ecole de Danse, by F. Dequevauviller, *before the alteration of
the address* 1 7 10

LE BRUN (AFTER).

1 12

- 266 Les Désirs Accomplis, engraved by E. Voysard, *fine, with full margin* Mealy 1

C. F. LETELLIER.

5 10

- 267 Anne Vallayer-Coster, from a painting by herself 1 Art.

C. MONNET (AFTER).

6 10

- 268 Renaud et Armide, engraved by Vidal, *proof before any letters, in the first state* Lea 1

J. M. MOREAU LE JEUNE.

8

- 269 LA PHILOSOPHIE ENDORMIE (Madame Greuze), the pure etching, *proof before any letters, fine, with large margin, very rare; the plate was finished by Aliamet* Greg 1

9

- 270 Déclaration de la Grossesse, engraved by P. A. Martin, with the A.P.D.R. Mag 1

1 10

- 271 La Partie de Wisch, by J. Dambrun, *in the same state* 1 do

4 1

- 272 N'ayez pas peur, ma bonne Amie, by Helman, *in the same state, cut at bottom* Mealy 1

3 15

- 273 Alexandrine Fanier, the actress, engraved by E. Saugrain 1 Agn

1 10

- 274 Exemple d'Humanité, engraved by F. Godefroy 1 d

J. B. PATAS.

1 15

- 275 Mlle. Colombe l'ainée 1 Daniel

J. B. PATER (AFTER).

3

- 276 Mlle. D'Angeville la jeune, engraved by J. P. Le Bas 1 Phall

G. E. PETIT.

1

- 277 Marie de La Fontaine La Boissière, after De La Tour, *fine; from the De Goncourt collection* Read 1

M. VANLOO (AFTER).

- thurs 278 Mlle. Doligny, the actress, engraved by J. J. Huber 1 5 10

C. VANLOO (AFTER).

- we 279 La Belle Jardinière (Madame de Pompadour), engraved by J. L. Anselin 1 7 10
- 2 280 Le Coucher, engraved by C. A. Porporati; and Diana bathing, both proofs before any letters 2 1

C. H. WATELET.

- Alon 281 Benjamin Franklin, proof before letters, scarce 1 6

A. WATTEAU (AFTER).

- all 282 La Lorgneuse, engraved by G. Scotin 1 3 10
- do 283 La Famille, by P. Aveline 1 3 10
- from 284 Récréation Italienne, by P. Aveline 1 3 15
- all 285 Entretiens Amoureux, by Liotard 1 3 3
- small 286 La Perspective, by L. Crepy 1 3 15
- egg 287 The Four Seasons, engraved by Desplaces, Audran and others 4 7
- wine 288 Camp Volant, by N. Cochin; and Escorte d'Equipages, by L. Cars 2 2 15

R. VINKELES.

- under 289 The Life School 1 2 8

MEZZOTINTS.

J. BICKARDT.

- mag 290 Head of an old man in a velvet cap, scarce; from the Waldburg Waldegg collection 1 10

W. DICKINSON.

- do 291 LADY CHARLES SPENCER, after Sir J. Reynolds (Chalonier-Smith, 77), first state, before the title, artist's names etched 1 7 8

J. DIXON.

- 292 Boy with a flageolet, after F. Hals, *proof before any letters* 1

Danie

R. EARLOM.

- 293 Lady reading, after F. Bol (C. S. 43a), *proof before any letters, with good margin* 1

May

- 294 The same subject, *a very clever drawing in india ink and other wash* 1

Danie

- 295 Rembrandt's Wife, from the picture by Rembrandt (C. S. 35), *fine, with very large margin* 1

Danie

- 296 Landscape with a water-mill, after Hobbema, *proof before letters, artist's names etched* 1

Parker

- 297 The Exhibition of the Royal Academy in 1771, after C. Brandoin (C. S. 44), *proof before letters, artist's names etched* 1

Danie

- 298 The Inside of the Pantheon, after C. Brandoin (C. S. 45), *proof before letters, part of inscription space cut away* 1

Danie

T. FRYE.

- 299 Lady in a cap (C. S. 12), *fine*

1 Danie

J. GOLE.

- 300 Portrait of Rembrandt drawing, from a picture by himself, *proof before any letters; from the Esdaile and other collections* 1

Mealy

V. GREEN.

- 301 PRINCE RUPERT, from a picture by Rembrandt (C. S. 114), *brilliant proof before letters, artist's names etched, with good margin* 1

Danie

[See ILLUSTRATION].

J. GROZER.

- 302 MRS. H. MACKENZIE AND CHILD, after Sir J. Reynolds (C. S. 17), *very fine proof, with the title "A Lady and Child" in etched letters, with good margin* 1

Danie

[See ILLUSTRATION].



No. 301



No. 306



No. 305

R. HOUSTON.

- | | | | |
|-----|--|---|------|
| 303 | Mary, Duchess of Ancaster, after Sir J. Reynolds (<i>C. S. 1</i>),
<i>proof before any letters</i> | 1 | 3 |
| 304 | Maria, Countess of Coventry, after J. Liotard (<i>C. S. 31</i>), <i>first</i>
<i>state, before the plate was cut, good margin</i> | 1 | 5 10 |
| 305 | A BURGOMASTER, after Rembrandt (<i>C. S. 147</i>), <i>brilliant proof</i>
<i>before any letters</i> | 1 | 48 |
| | [See ILLUSTRATION]. | | |
| 306 | WOMAN PLUCKING A FOWL, after Rembrandt (<i>C. S. 148</i>),
<i>brilliant proof before any letters</i> | 1 | 56 |
| | [See ILLUSTRATION]. | | |

J. McARDELL.

- | | | | |
|-------------|--|---|-------|
| 307 | Miss Lewis, after Liotard (C. S. 118), <i>first state, before the address was altered</i> | 1 | 5 10 |
| do 308 | Lady taking tea, after Mercier (C. S. 193) | 1 | 1 10 |
| do 309 | LADY IN A HAT with ribbons, after Van der Myn, <i>proof before any letters</i> | 1 | 16 10 |
| new 310 | INTERIOR with two women seated with a child in a cradle, after Rembrandt, <i>proof before any letters</i> | 1 | 6 . |
| at yard 311 | Tobias and the Angel, after Rembrandt, <i>proof before any letters</i> | 1 | 7 5 |
| 312 | Time clipping the wings of Cupid, after Vandyck, <i>proof before any letters, inscription space slightly cut</i> | 1 | 15 |

J. MURPHY.

- | | | | | |
|------|-----|---|---|---|
| do | 313 | The Cyclops at their Forge, after L. Giordano, <i>proof before any letters</i> | 1 | 4 |
| nell | 314 | Titian's Son and Nurse, after Titian (<i>C. S. 16</i>), <i>fine, with very large margin</i> | 1 | 1 |

B. RICHARDS.

- 315 Nicholas Berghem, after Rembrandt (*C. S. 2*), *proof before any letters* 1

THIRD DAY'S SALE.

J. M. W. TURNER'S LIBER STUDIORUM.

LOT			
325	The Frontispiece (1), <i>good impression of the third state</i>	1	4 5
326	FLINT CASTLE: Vessels unloading (4), <i>first state</i>	1	8 8
327	The Strawyard (7), <i>fine impression of the third state</i>	1	4 10
328	THE CASTLE ABOVE THE MEADOWS (8), <i>first state</i>	1	9 9
329	Holy Island Cathedral (11), <i>fourth state</i>	1	2 5
330	The Hindoo Worshipper (23), <i>first state</i>	1	8 .
331	London from Greenwich (26), the etching	1	7 5
332	The same, <i>fine impression of the second published state</i>	1	10 10
333	WINDMILL AND LOCK (27), <i>first state</i>	1	9 5
334	St. Catherine's Hill, near Guilford (33), <i>fine impression of the third state</i>	1	6 10
335	Woman at a Tank (38), <i>fine impression of the second state</i>	1	7 10
336	THE MILDMAV SEAPIECE (40), <i>first state, rare</i>	1	17
337	Procris and Cephalus (41), <i>fine impression of the second state</i>	1	8 .
338	THE BRIDGE AND GOATS (43), <i>engraver's proof of the finished plate, before any lettering, very rare; from the Stokes collection</i>	1	28 .
339	Peat Bog, Scotland (45), <i>fine impression of the fourth state</i>	1	6 10
340	RIVER WYE (48), <i>first state</i>	1	21 .
341	The same, <i>third state</i>	1	3 10
342	CHAIN OF ALPS FROM GRENOBLE TO CHAMBERI (49), <i>first state, rare</i>	1	17 .

- | | | | | |
|------|-----|--|---|----------|
| 2.5 | 343 | Mer de Glace--Valley of Chamouni (50), <i>second state</i> | 1 | Hutchins |
| 13 | 344 | SOLWAY MOSS (52), <i>first state</i> | 1 | Rome |
| 7 15 | 345 | Dumblain Abbey, Scotland (56), <i>first state</i> | 1 | do |
| 30 | 346 | NORHAM CASTLE on the Tweed (57), <i>first state</i> | 1 | do |
| 12 | 347 | ISIS (68), <i>first state, rare</i> | 1 | do |
| 52 | 348 | INTERIOR OF A CHURCH (70), <i>engraver's proof, with daylight effect, very rare; from the Stokes and Addington collections</i> | 1 | Banks |
| 4 10 | 349 | The same, <i>first published state, rare</i> | 1 | Whit |
| 4 15 | 350 | Glaucus and Scylla (73), " <i>one of 25 selected impressions</i> " | 1 | Alm |
| 3 10 | 351 | Ploughing, Eton (79), " <i>one of 17 selected impressions</i> " | 1 | de |

DAVID LUCAS'S MEZZOTINTS, AFTER JOHN CONSTABLE, R.A.

THE "ENGLISH LANDSCAPE" SERIES.

The Numbers are those of Sir F. Wedmore's catalogue.

- | | | | | |
|------|-----|---|---|---------|
| 5 15 | 352 | EAST BERGHOLT, SUFFOLK (1), <i>trial proof, before any lettering, and with the dog sitting up</i> | 1 | Danthon |
| 2 | 353 | The same, the dog lying down, and with extra work especially on the foreground; before three of the birds to the right, <i>cut close</i> | 1 | Legga |
| 13 | 354 | SPRING (2), <i>trial proof, nearly finished</i> , but before the top of the tree was more clearly defined, before an indication of smoke from the chimney of the small building to the right of the mill, and with Lucas's name faintly engraved at the bottom left corner of the subject, <i>very fine</i> | 1 | Dunho |
| | | [See ILLUSTRATION]. | | |
| 12 | 355 | THE SAME, <i>trial proof of the finished state, with the above alterations, full margin, very fine</i> | 1 | do |
| 15 | 356 | AUTUMNAL SUNSET (3), <i>trial proof</i> , before the birds were introduced and before the tree and haycocks to the left, the margins of the plate uncleaned | 1 | do |



- 357 The same, *trial proof*, very nearly finished, the only quite satisfactory state of the plate, large margin 1 13 10
unthorne
- 358 The same, *india proof* of the plate as published by Constable; the field in the middle-distance and other parts of the composition much darkened 1 1 15
amell
- 359 NOON (4), *trial proof* of the finished plate, but before any letters ("represent the plate in its perfection"—Wedmore), with full margin 1 10
unthorne
- 360 RIVER STOUR, SUFFOLK (5), *trial proof*, before the window in the gable-end of the house to the right, the margins of the plate uncleaned; in this state the plate already arrives at perhaps its most powerful effect 1 10
do
- 361 The same, *trial proof*, the children fishing, more clearly defined, edges of plate cleaned 1 10 10
do
- 362 The same, *trial proof*, the window introduced, but before the man driving the cattle over the bridge; slightly worked upon by Constable for further alterations 1 10 10
eggatt
- 363 The same, *trial proof*, the shape of the sails more defined, the alterations indicated above having now been carried out, full margin 1 10 10
unthorne
- 364 The same, *trial proof*, the man on the bridge now added, before lights on the sails, etc., no margin 1 2 10
amell
- 365 The same, the finished plate, second state as published by Constable, printed in a brownish ink 1 1 15
amell
- 366 SUMMER MORNING (6), *trial proof*, the milk-maid looking towards the left, before the flight of birds; before the cross-bars to the handles of the plough, a very beautiful state of the plate, with full margin 1 10 10
unthorne
- 367 The same, *trial proof*, the figure of the milk-maid partly regrounded for the purpose of alteration, the birds introduced, but only one, the nearest, is very distinct; before the cross-bars of the plough, full margin, very fine 1 8 10
Meatyard
- 368 The same, *trial proof*, as above, with the exception that the figure of the milk-maid is finished, she now looks towards the right, full margin 1 10 10
unthorne

- 7 . 369 The same, *trial proof*, the birds more darkly engraved, the cross bars added to the plough, *full margin, very fine* Meatypn 1
- 2 5 370 The same, *the finished plate, as published by Constable, second state*, a third cow has now been added, and the milk-maid once more looks towards the left 1 Burn 1
- 1 . 371 SUMMER EVENING (7), *trial proof*, an object that may be meant for a man near the tree on the right, before the margin was quite cleaned 1 Dani 1
- 9 . 372 The same, *trial proof*, in place of the ill-defined object mentioned above, a distinct figure of a man shouldering a hay-rake is now introduced; before a flight of very small birds above the right-hand tree of the three in the middle-distance (*Sir F. Wedmore wrongly describes this as a later proof*), *full margin, very fine* 1 Punkh 1
- 9 . 373 The same, *trial proof*, the figure removed, numerous high lights on the foliage, etc. darkened over; the flight of small birds introduced, but before the larger and much nearer birds seen in the published state of the plate, *very fine* 1 do 1
- 5 15 374 A HEATH (8), *trial proof, very nearly finished, cut close* Leggal 1
- 6 15 375 A DELL, HELMINGHAM PARK, SUFFOLK (9), *early trial proof, full margin* 1 Dani 1
- 2 . 376 The same, the trunks of the trees are more defined, and with considerably more light introduced, *full margin* 1 Meatypn 1
- 11 10 377 YARMOUTH, NORFOLK (10), *trial proof*, before the clouds, from which the shower is issuing, were considerably softened, before the four birds in the centre of the sky were engraved 1 Punkh 1
- 4 5 378 The same, *trial proof*, the four birds, which appear in the published state of the plate, not yet engraved; the lettering has been engraved, but almost entirely burnished out again 1 Leggal 1
- 6 5 379 A SEA-BEACH (11), *trial proof*, before the clew-lines on the sail above the head of the fisherman; before the white mast was made more tapering 1 Meatypn 1
- 3 . 380 The same, *trial proof of the finished plate before any letters, large margin, very fine* 1 Rine 1

- 381 *anell* MILL-STREAM (12), *trial proof*, before the foliage of the trees was defined, and before much extra work on all parts of the plate, *full margin* 1 3 5
- 382 *eatyard* The same, *trial proof*, all parts of the plate considerably worked upon since the above, the whole subject much more defined : before the bird was introduced 1 3 12
- 383 *anell* The same, *trial proof*, *nearly finished*, a bird above the trees to the right, *cut close* 1 1 5
- 384 *do* The same, *finished proof*, on *india paper* 1 10
- 385 *unthorne* A LOCK ON THE STOUR, SUFFOLK (13), *finished proof* before any letters, with large margin, *very fine* 1 10 10
- 386 *anell* The same, *first published state*, with the words "Co. of" in the title, *full margin*, *fine and scarce* 1 2 .
- 387 *unthorne* OLD SARUM (14), *early trial proof*, before much extra work on all parts of the plate, and before the edges were cleaned 1 8 10
- 388 *do* The same, *trial proof*, the shepherd has no staff over his shoulder ; before some other small alterations ; "Old Sarum" faintly scratched under the subject, *very fine* 1 10 10
- 389 *do* The same, *trial proof*, the shepherd carries a staff over his shoulder, otherwise in the same state as the last, *full margin*, *very fine* 1 11 .
- 390 *anell* The same, *proof*, before the flock of sheep, *cut close* ; and another, in the fourth published state 2 3 5
- 391 *Leggalt* A SUMMERLAND (15), *trial proof*, the clouds and falling shower have a somewhat stiff and displeasing effect ; before the two minute cows in the nearer meadow in the distance to the left 1 4 .
- 392 *unthorne* The same, *trial proof* of the finished state, the clouds and falling rain greatly improved : with the two minute cows in the meadow, *full margin*, *very fine* 1 10 10
- 393 *do* STOKE BY NEYLAND, SUFFOLK (16), *trial proof* of the finished state, before any letters, on *india paper*, *very fine* 1 9 .

- 5 . 394 A MILL (17), *trial proof, very nearly finished*, the small dormer window of the mill has no cross-bar, *large margin, very fine* 1 *Meatya*
- 7 10 395 WEYMOUTH BAY, DORSETSHIRE (18), *trial proof, nearly finished*, but before the indication of falling rain; before the gulls to the left, *large margin, very fine* 1 *Dunthor*
- 6 10 396 The same, *trial proof of the finished state, before any letters, on india paper, very fine* 1 *Legga*
- 7 . 397 SUMMER AFTERNOON--AFTER A SHOWER (19), *trial proof*, with three cows only on the hill to the right; before the man on horseback to the left was clearly defined, *has been torn in the margin* 1 *do*
- 14 . 398 The same, *trial proof*, a herdsman and dog, with several additional cows on the hill; a church-spire to the left, and the horseman clearly defined, *large margin, very fine* 1 *do*
- 8 8 399 THE GLEBE FARM (20), *trial proof of the finished state, cut close* 1 *do*
- 9 9 400 HADLIGH CASTLE, NEAR THE NORE (21), *trial proof, nearly finished*, before the second gull in the middle of the foreground, *large margin, very fine* 1 *do*
- 4 15 401 The same, *trial proof of the finished state, cut close* 1 *do*
- 6 15 402 HAMPSTEAD HEATH, MIDDLESEX (22), *trial proof*, before the figure was altered; before the donkey was introduced, and before the sky was enlarged, *very fine and rare, full margin* 1 *do*
- 7 . 403 The same, *trial proof with the above and other alterations, before any letters, on india paper, very fine, with large margin* 1 *Dunthor*
- 2 5 404 The same, *trial proof*, with the dome of St. Pauls in the distance, *cut close*; and another of the same, *with the lettering* 2 *Dunthor*

PLATES MOSTLY ENGRAVED BY LUCAS AFTER
THE DEATH OF CONSTABLE.

amell	405	PORCH OF THE CHURCH AT EAST BERGHOLT, SUFFOLK (23), <i>proof before any letters</i>	1	2	15
do	406	The same, <i>proof, with the artists' names etched</i>	1	1	10
do	407	GILLINGHAM MILL, DORSETSHIRE (24), <i>trial proof of the nearly finished plate, before some extra work on the willow-tree, and before the border line was engraved</i>	1	4	
atford	408	The same, <i>proof before any letters, on india paper</i>	1	1	15
unthorne	409	SIR RICHARD STEELE'S COTTAGE (25), <i>proof before any letters, on india paper</i>	1	10	
aniell	410	JACQUES AND THE WOUNDED STAG (26), <i>trial proof, before the margin of the plate was cleaned</i>	1	2	
do	411	The same, <i>proof before any letters</i>	1	1	
do	412	Original Sketch in pencil of this subject, <i>on a larger scale than the engraving</i>	1		10
ggate	413	CORNFIELDS NEAR BRIGHTON (27), <i>trial proof, cut close</i>	1	5	15
niell	414	STONEHENGE (28), <i>proof before the title, artists' names etched</i>	1	1	10
do	415	WILLY LOTT'S HOUSE (29), <i>proof before any letters</i>	1	2	
do	416	A COTTAGE IN A CORNFIELD (30), <i>proof before any letters, on india paper</i>	1	1	14
niell	417	HAMPSTEAD HEATH: HARROW IN THE DISTANCE (31), <i>proof before any letters</i>	1	10	
nielle	418	FLATFORD MILL (32), <i>early trial proof</i>	1	1	5
do	419	The same, <i>proof before any letters, on india paper</i>	1	3	15
niell	420	CASTLE ACRE PRIORY (33), <i>early trial proof, before the work was extended on the right</i>	1	5	5
tyard	421	The same, <i>the finished plate, proof before any letters</i>	1	3	

- 3 15 422 VIEW ON THE ORWELL, NEAR IPSWICH (34), *early trial proof*, before the position of the windmill was altered ; before the rowing-boat was reduced in length, etc. ; *up to this stage of the plate it is said to have been the work of Constable himself, full margin, very rare* 1 *San*
- 5 10 423 The same, *early trial proof*, extensively worked upon by Constable to indicate the above and other alterations 1 *Kim*
- 2 5 424 The same, *trial proof*, the alterations carried out, but traces of the former work plainly visible, *full margin* 1 *San*
- 1 1 425 The same, *trial proof*, the plate nearly finished ; touched upon in one or two places for further minor alterations 1 *c*
- 1 15 426 The same, *the finished plate*, one of the men on the left now carries a long oar, *proof before any letters, full margin* 1 *c*
- 1 . 427 WINDMILL NEAR COLCHESTER (35), *trial proof of the plate when in an early stage, on india paper* 1 *a*
- 1 5 428 The same, *trial proof of the nearly finished plate*, before the smoke from the nearest chimney was widened ; before high-lights on the tree and other work 1 *d*
- 3 . 429 The same, *proof before any letters of the finished plate, on india paper, full margin* *Mealyar*
- 6 . 430 ARUNDEL CASTLE AND MILL (36), *trial proof*, before the margin was cleaned 1 *do*
- 6 5 431 The same, *trial proof*, the plate further advanced, but still before the margin was cleaned 1 *Leggo*
- 4 . 432 A MILL NEAR BRIGHTON (37), *trial proof of the finished plate, before any letters, large margin* *Mealyar*
- 4 15 433 VIEW ON THE RIVER STOUR (38), *trial proof, not quite finished*, and before the plate was damaged by rust, *rare* 1 *Same*
- 4 5 434 The same, the plate damaged, *proof before any letters* 1 *Leggo*
- 4 15 435 HAMPSTEAD HEATH WITH BATHERS (39), *early trial proof, little more than the etching* 1 *Rime*
- 18 10 436 The same, *trial proof*, when the plate was nearing completion, with MS. note by Lucas, stating that only 4 proofs were taken in this state, *very fine* *1 Dunthor*

- 437 SALISBURY (40), *trial proof*, the cathedral in deep shadow, with rays of light emerging from the clouds, *full margin, fine and very rare* 1 11 10
- do 438 The same, *trial proof*, the sky altered, the clouds now discharging a heavy shower, more work on the big tree and other parts of the plate, *fine and very rare* 1 11 10
- 439 The same, *trial proof of the finished plate*, with the double rainbow before the plate was corroded, *very rare in this state* 1 7
- do 440 The same, the plate damaged by rust, *proof before any letters, with full margin* 1 2 10
- 441 OPENING OF WATERLOO BRIDGE (41), *trial proof*, with the top of a post, quite to the front in the water, one window only on the side of the small house between the trees, *with full margin, very fine and rare* 1 6
- 442 The same, the post removed and other alterations, the plate damaged by rust, *before any lettering* 1 10
- do 443 THE APPROACHING STORM (42), *proof, with title in etched letters, rare* 1 1 5
- do 444 THE DEPARTING STORM, a companion print to the above (43), *proof before any letters, rare* 1 1 5
- do 445 A SHOWER (44), *proof before any letters, very rare* 1 1 15
- 446 SPRING (45), a small rendering of the same subject as no. 2, *trial proof of the plate when little more than the etching; and another, a trial proof of the finished plate, fine and rare* 2 5
- do 447 A COTTAGE IN A CORNFIELD (46), a very small rendering of the same subject as no. 30, *trial proofs in two different states, extremely rare* 2 14
- 448 HADLEIGH CASTLE (52), the large plate, *early trial proof*, artists' names and date of 1859 faintly engraved at the bottom of the picture, *very rare* 1 17
- 449 Landscape, with the sun partly obscured by a passing shower; and a Lake, surrounded by mountains, with a steamboat, *both proofs before any letters, undescribed* 2 2 5

MODERN ETCHINGS.

D. Y. CAMERON.

70 . 450 DEAR AUNT DOROTHY (*Rinder*, 93), *of the utmost rarity, signed in pencil*; an impression was exhibited at the Painter Etchers, 1892, but no impression had been seen by Mr. *Cou*
Rinder when making his catalogue 1

40 . 451 LECROFT (*R.* 177), *second state, signed in pencil* 1 *Ma*

SIR SEYMOUR HADEN.

110 452 A SUNSET IN IRELAND, *first published state, very fine* 1 *Imp*
 [See ILLUSTRATION].

54 . A. LEGROS.

453 Le Canal, *scarce*

11 10 { 454 Jules Dalou, the Sculptor, *scarce* 1 *Ambo*
 455 Pêcheur à la Truble 1 } *d*

C. MERYON.

145 456 LE PETIT PONT, *first state, very fine, on Japanese paper* 1 *Hea*
 [See ILLUSTRATION].

J. F. MILLET.

1 457 L'Homme appuyé sur sa bêche (*Delteil*, 3), *only state* 1 *Coun*

10 458 Moutons Paissant, an imitation of Charles Jacque (*D.* 5), *only state* 1 *Dani*

2 2 459 La Couseuse (*D.* 9), *third state* 1 *Coun*

4 460 La Baratteuse (*D.* 10), *third state* 1 *Dunk*

10 461 Le Paysan rentrant du Fumier (*D.* 11), *third state of four* 1 *Vell*

9 10 462 Les Glaneuses (*D.* 12), *second state* 1 *Dunk*

20 463 Another of the same, *second state* 1 *do*

20 464 Les Bêcheurs (*D.* 13), *fourth state* 1 *do*

24 465 La Cardeuse (*D.* 15), *fine impression of the only state* 1 *do*



Superior 14.29.1883







<i>Berg</i>	466	La Bouillie (<i>D. 17</i>), <i>after the plate was reduced</i>	1	3
<i>Horne</i>	467	Le Grande Bergère (<i>D. 18</i>), <i>fine impression of the only state</i>	1	25 10
<i>do</i>	468	Le Départ pour le Travail (<i>D. 19</i>), <i>third state, before the two addresses were erased</i>	1	26
<i>do</i>	469	La Fileuse Auvergnate (<i>D. 20</i>), <i>fifth state</i>	1	8

J. F. MILLET (AFTER).

<i>used</i>	470	Woman filling waterpots	1	.
<i>do</i>	471	Woman burning weeds	1	.

J. McNEILL WHISTLER.

<i>McNeill</i>	472	"NOTES," the series of five lithographs in the original wrapper	5	86
<i>Carlyard</i>	473	Portrait of Carlyle, engraved by R. Josey, <i>artist's proof, signed</i>	1	2

ANDERS ZORN.

<i>McNeill</i>	474	MADAME GEORGES MAY, first plate (<i>Delteil, 49</i>), <i>first state, signed in pencil, very rare</i>	1	160
<i>do</i>	475	MADAME OLGA BRATT (<i>D. 73</i>), <i>second state, signed in pencil, rare</i>	1	260
<i>thor</i>	476	LA VÉNUS DE LA VILLETTE (<i>D. 82</i>), <i>second state, signed in pencil</i>	1	37
<i>do</i>	477	MON MODÈLE ET MON BATEAU (<i>D. 90</i>), <i>signed in pencil</i> [See ILLUSTRATION].	1	140
<i>McNeill</i>	478	LA GUITARE OU SOUVENIR (<i>D. 94</i>), <i>fine impression of the only state, signed with the initial in pencil, rare</i> [See ILLUSTRATION].	1	90
<i>Magp</i>	479	L'ÉTÉ (<i>D. 210</i>), <i>the only state, signed in pencil</i>	1	37

END OF SALE.

2268 8

Total for Sale

£ 6420 9

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NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING
PAPERS :—

<i>Mondays</i> ...	...	Daily Telegraph ; Morning Post.
<i>Tuesdays</i> ...	...	Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK
APPEAR IN THE FOLLOWING PAPERS :—

<i>Wednesdays</i> ...	...	Pall Mall Gazette.
<i>Saturdays</i> ...	...	Country Life.
<i>Sundays</i> ..	...	Observer and Sunday Times

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE
SELLING SEASON IN :—

Burlington Magazine.	Connoisseur.
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NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING
PAPERS :—

A. ENGLISH.

<i>Thursdays</i> ...	...	Times Literary Supplement.
<i>Saturdays</i> ...	...	Spectator.
"	...	Athenæum.
"	...	Bookman's Journal.
"	...	Clique.
"	...	Publishers' Circular.
"	...	Field.
<i>Mondays</i> ...	...	Sporting Life.
"	...	Sportsman.

B. FOREIGN.

Journal des Arts (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
American Art News.	Boston Transcript.
Philadelphia North American	Chicago News.

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AND

DRAWINGS.

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COMING MSS. AND PICTURE SALES.

The dispersal at Messrs. Sotheby's on July 14 and two following days of the collection of drawings, paintings, statuary, and other works of art, chiefly formed by Henry Labouchere, Lord Taunton (1798-1869), and now the property of Mr. E. A. V. Stanley, of Quantock Lodge, Bridgwater, will form one of the chief art sales of July.

Lord Taunton's career as a collector is well known, and the collection was fairly fully described by Waagen in his "Treasures of Art in Great Britain," 1850, and in his supplementary volume, "Galleries and Cabinets of Art in Great Britain," 1851. The collection comprises old masters of many schools, Italian, Spanish, Dutch, Flemish, French, and English. A large number of the artists have been unidentified, and so many of the pictures are of a speculative type. Among the pictures is a portrait by Alonzo Cano of a man said to be Calderon the poet, from Louis Philippe's sale. Another is a miniature, dated 1498, of Louis XII. of France ascribed to Jean Bourdichon, formerly in Beckford's collection at Fonthill. By Jan Van Schoorel there is an interesting portrait of an elderly woman dated 1536. Wouwerman's "La Fontaine de Tritons" has a long history. Several of the pictures came from the Brockley Hill collection of Mr. Sharpe, 1850, and among these is a whole length portrait of Charles I. as a young man ascribed to Mytens, and a picture of Charles II. receiving the first pineapple grown in England from Rose, the Royal gardener, attributed to H. Danckers. The sculpture includes busts of Napoleon and Pauline Bonaparte by Canova, of Lorenzo de Medici by an artist of the late 15th century Florentine school, purchased by Lord Taunton during the forties of the last century from Professor Santarelli, the Florentine sculptor. There are three important works in marble by Thorwaldsen.

CATALOGUE OF FINE ENGRAVINGS AND DRAWINGS.

FIRST DAY'S SALE.

A remarkable Collection of the works of Robert Nanteuil. All fine early impressions, many being in the first state of the plate.

The numbers and states are those of Dumesnil's Catalogue.

LOT				
1	Portrait of Nanteuil, engraved by Edelinck	1	2	
2	Head of Christ (4) <i>first state</i> ; Head of the Virgin (5) <i>first state</i> ; and two others	4	2	15
3	JACQUES AMELOT, premier Président de la Cour des Aides (19), <i>first state, very rare</i>	1	3	15
4	Michel Amelot, Archevêque de Tours (20), <i>very fine impression of the third state, before the address of Gantrel</i>	1	3	10
5	ANNE D'AUTRICHE, Reine de France (22), <i>fine impression of the third state, of five</i>	1	10	10
6	Dreux d'Aubray, Lieutenant civil au Châtelet de Paris (25)	1	6	.
7	Claude Auvry, Évêque de Coutances (26), <i>second state, of three</i>	1	3	15
8	LOUIS DE BAILLEUL, Président au Parlement de Paris (27), <i>first state, "très rare"</i>	1	10	
9	ANTOINE BARBERIN, Cardinal Archevêque de Reims (28)	1	10	
10	The same personage (29), <i>second state, of three</i>	1	3	

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds, 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited ; and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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CATALOGUE OF FINE ENGRAVINGS AND DRAWINGS.

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2	Head of Christ (4) <i>first state</i> ; Head of the Virgin (5) <i>first state</i> ; and two others	4	2 15
3	JACQUES AMELOT, premier Président de la Cour des Aides (19), <i>first state, very rare</i>	1	3 15
4	Michel Amelot, Archevêque de Tours (20), <i>very fine impression of the third state, before the address of Gantrel</i>	1	3 10
5	ANNE D'AUTRICHE, Reine de France (22), <i>fine impression of the third state, of five</i>	1	10 10
6	Dreux d'Aubray, Lieutenant civil au Châtelet de Paris (25)	1	6 .
7	Claude Auvry, Évêque de Coutances (26), <i>second state, of three</i>	1	3 15
8	LOUIS DE BAILLEUL, Président au Parlement de Paris (27), <i>first state, "très rare"</i>	1	10
9	ANTOINE BARBERIN, Cardinal Archevêque de Reims (28)	1	10
10	The same personage (29), <i>second state, of three</i>	1	3

7 15	11	THE SAME PERSONAGE (30), <i>very fine impression of the only state</i>	1	Le
4 .	12	Antoine Barrillon de Morangis, Conseiller d'État (31)	1	Le
10 .	13	Étienne Jehannot-de-Bartillat, Garde de Trésor Royal (32), <i>first state</i>	1	Rea
16	14	FRANÇOIS DE VENDÔME, Duc de Beaufort (33), <i>first state, "rare"</i> [See ILLUSTRATION.]	1	Ca
2 15	15	Philibert-Emmanuel de Beaumanoir de Lavardin (34), <i>first state</i>	1	Ko
7 10	16	THE SAME PERSONAGE (35), <i>first state, of five</i>	1	Ar
8 .	17	POMPONE DE BELLÈVRE, premier Président au Parlement de Paris (36), <i>first state</i>	1	Ca
18 10	18	THE SAME PERSONAGE (37), the plate known as "Le Pompone," <i>very fine impression of the second state</i> [See ILLUSTRATION.]	1	Cor
4	19	Charles Benoise, Conseiller au Parlement de Paris (38), <i>first state</i>	1	Rea
3	20	François Blanchart, Abbé de Sainte-Geneviève (39), <i>first state</i>	1	For
3 5	21	François Blondeau, Président de la Chambre des Comptes (40)	1	Ar
2	22	David Blondel, Ministre protestant et historien (41), <i>second state</i>	1	Man
2	23	Bochart-de-Saron, Chanoine de l'Église de Paris (42)	1	Rea
5	24	Gilles Boileau (43), father of the celebrated Boileau-Despréaux, <i>second state, of three</i>	1	de
5 5	25	FRANÇOIS BOSQUET, Évêque de Montpellier (44), <i>second state</i>	1	Ho
5 5	26	Pierre Bouchu, Abbé de la Ferté (47), <i>first state</i>	1	Calu
4 10	27	Frédéric de la Tour d'Auvergne, Duc de Bouillon (48), <i>third state</i>	1	Rea
10 10	28	THE SAME PERSONAGE (49), <i>very fine impression, probably second state, of five</i>	1	Ko
20 .	29	GODEFROI DE LA TOUR D'AUVERGNE, DUC DE BOUILLON (50), <i>brilliant impression, probably first state</i>	1	Ca
5	30	EMMANUEL-THÉODOSE DE LA TOUR D'AUVERGNE, CARDINAL DE BOUILLON (51), <i>first state</i>	1	Ar
2 15	31	Victor Le Bouthillier, Archevêque de Tours (54), <i>first state of three</i>	1	
2 .	32	Marie de Bragelogne, Veuve de Claude Le Bouthillier (57), <i>third state, of four</i>	1	Man

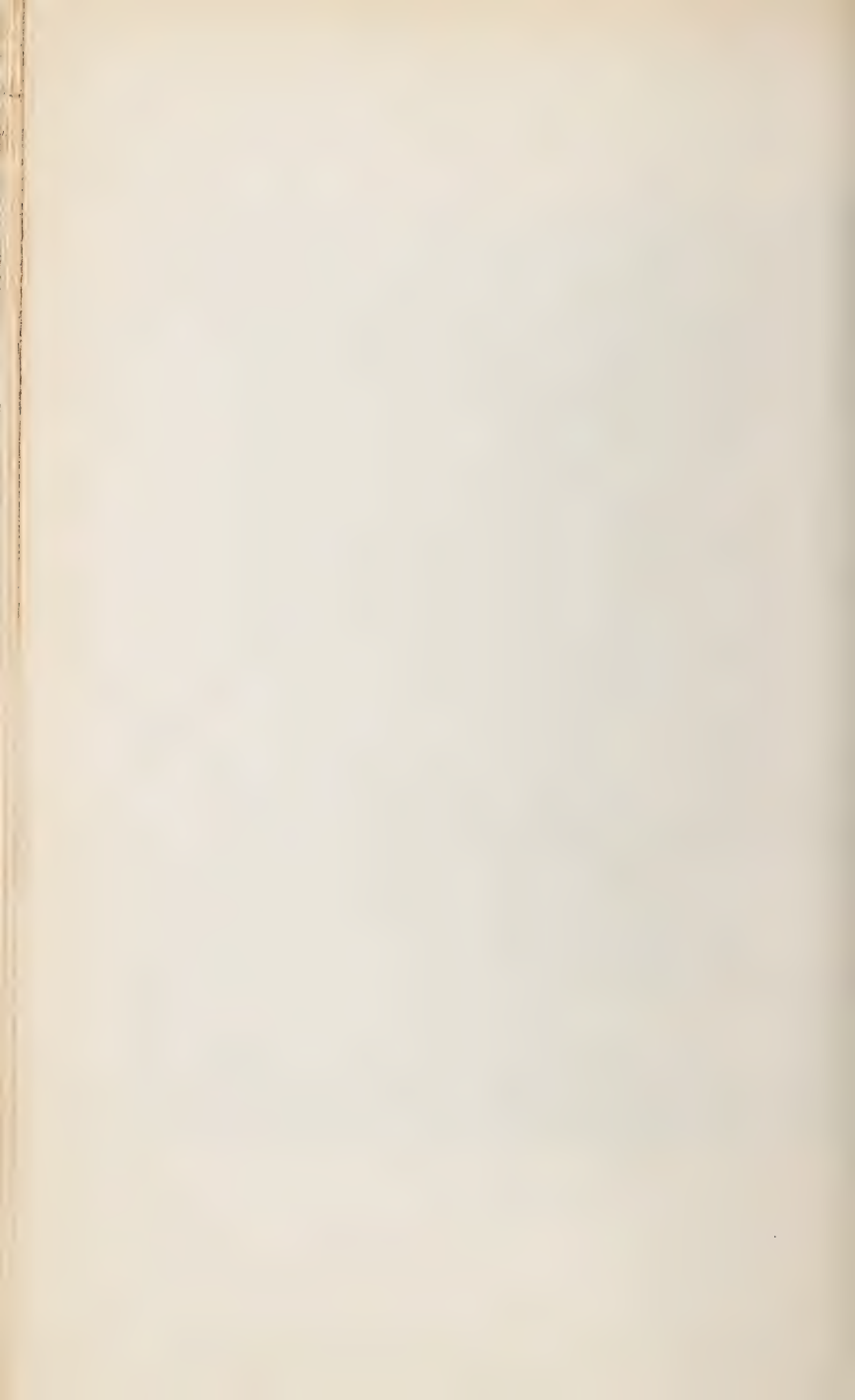


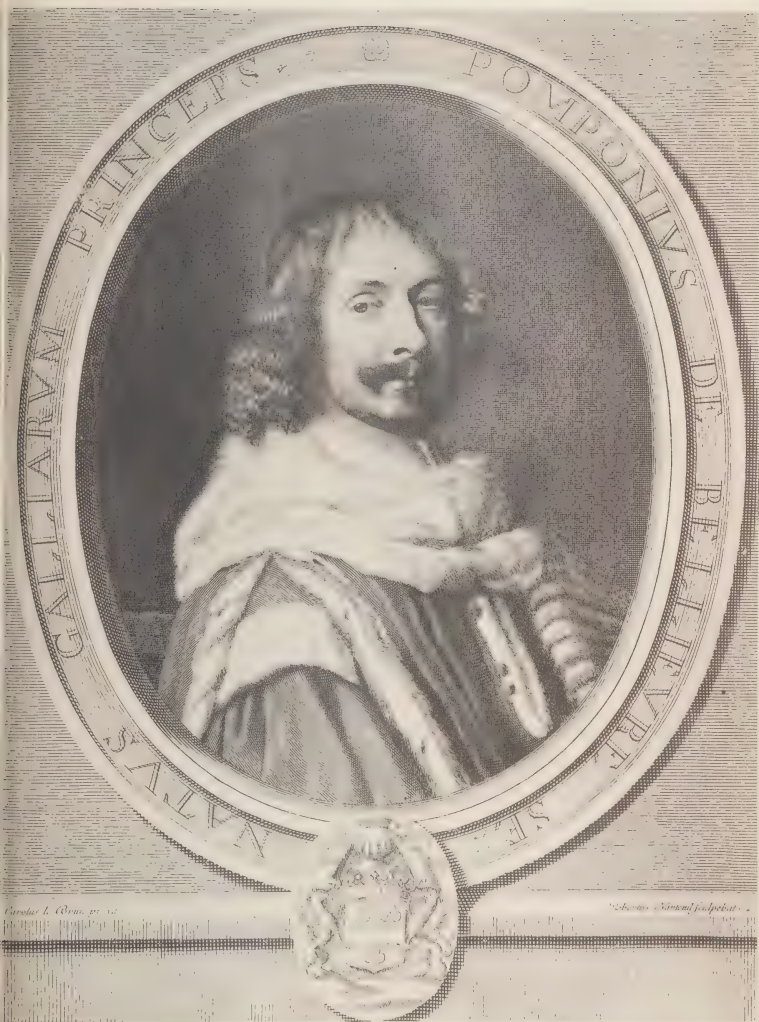
FRANÇOIS DE VANDOSME DUC DE BEAUFORT
ET PAIR DE FRANCE.

Nicolas Ponce

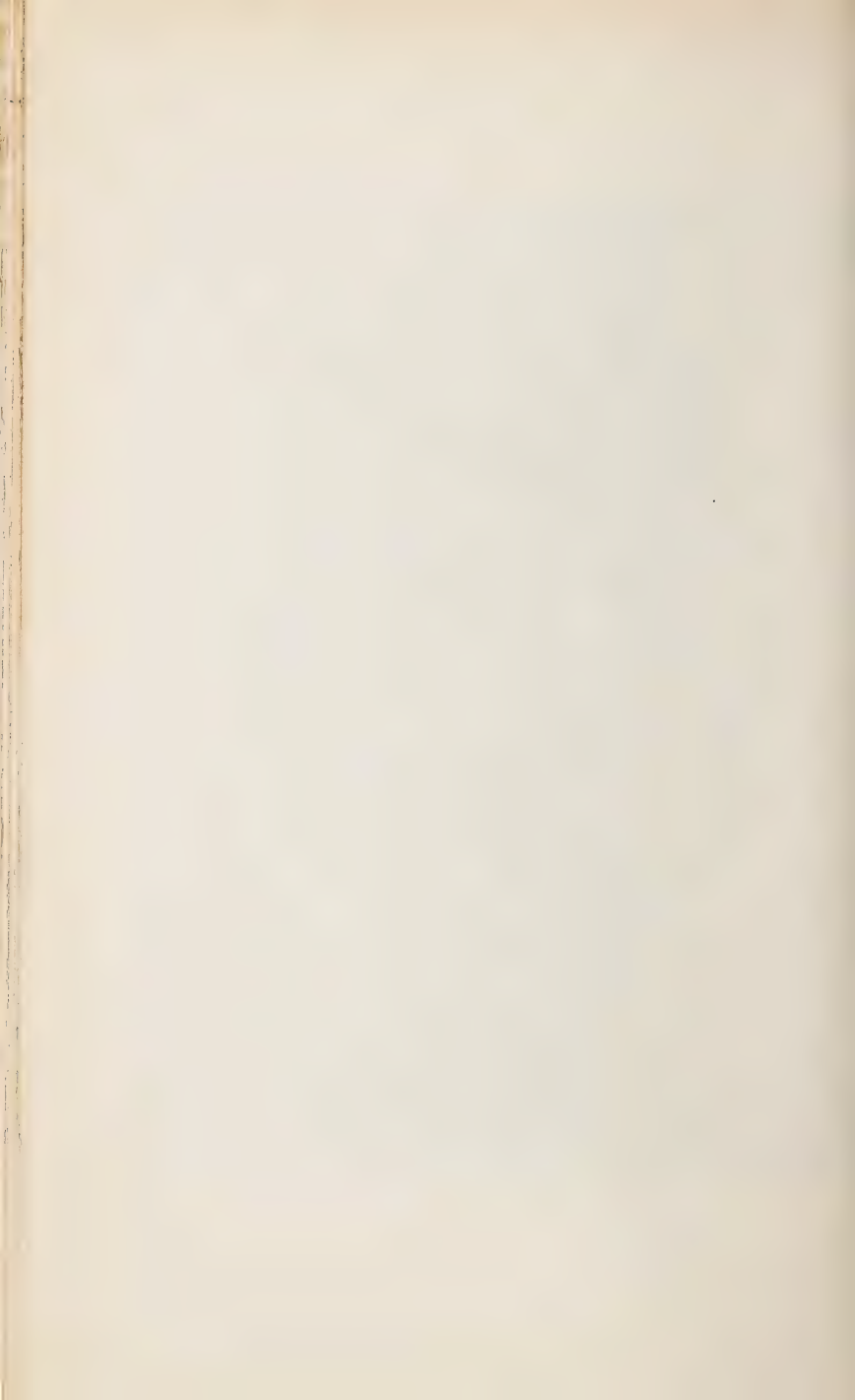
Se vendent chez le Blond avec privilège de l'Etat.

Nicolas de la Roche





LOT 18.





Natural ad vivum

Sculpsit 1679.

*François de Bonne, de Crequy, d'Angoulême,
de Desc, de Montfaucon et de Montauban,
comte de Sault, Duc de Lesdiguières pair de
France, chevalier des ordres du Roy gouverneur
et lieutenant general pour sa Maj^{te} en Dauphiné.*



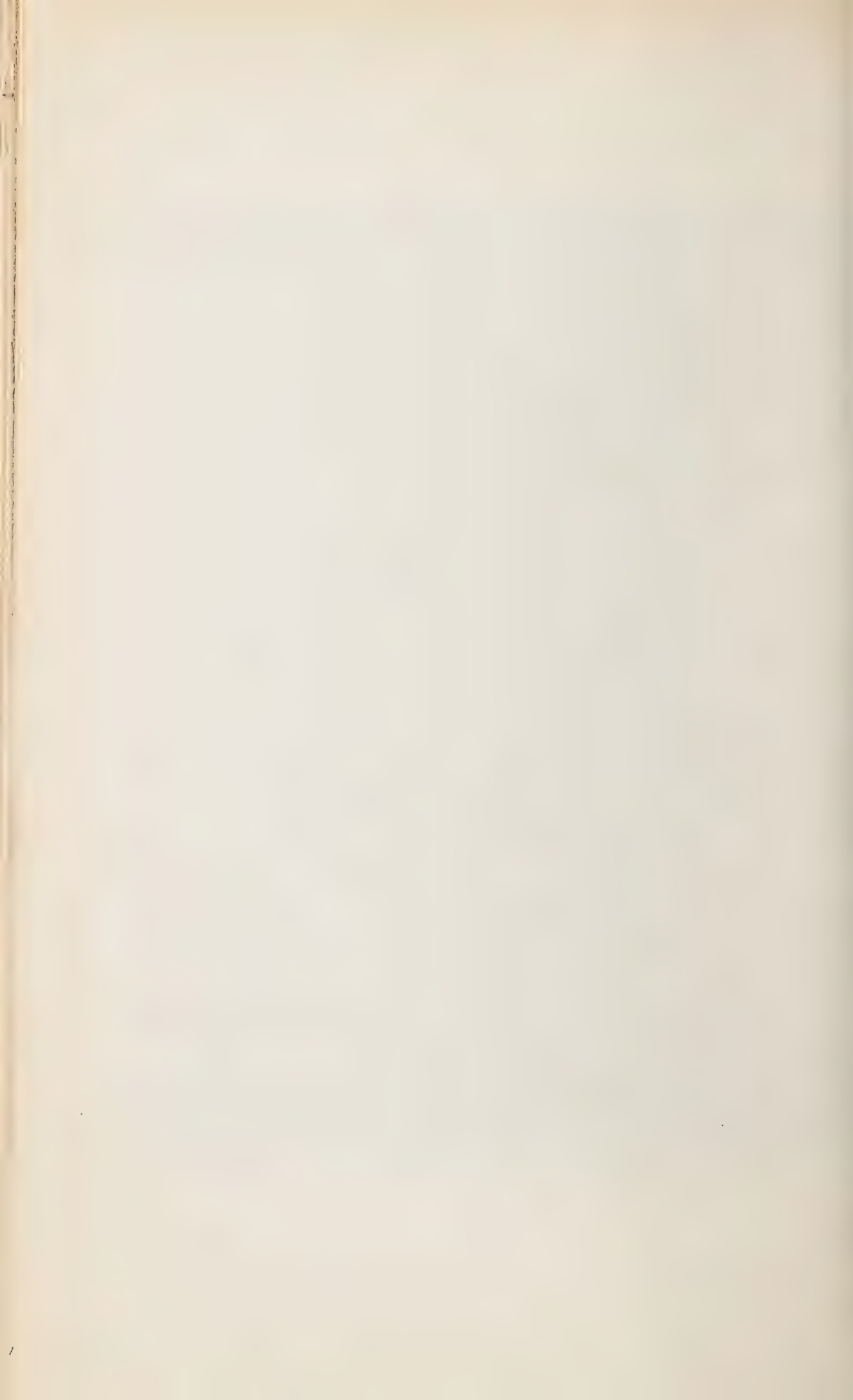
*frère de Charles sire de Crequy prince de Doria
duc pair et maréchal de France, lieutenant
general en lad^e province et petit frère et suc^{ce}ss^{or}
de François de Bonne duc de Lesdiguières
pair et Connestable de France*

33	Jacques, Marquis de Castelnau, Maréchal de France (58), <i>second state</i>	1	1	15
34	Gui Chamillard, Maître des Requêtes de l'Hôtel (59), <i>fourth state</i>	1	2	15
35	Jean Chapelain, Membre de l'Académie française (60), <i>second state, of four</i>	1	2	
36	Charles-Emmanuel II., Duc de Savoie (61)	1	3	
37	Charles II., de Gonzague, Duc de Mantoue (62)	1	1	5
38	CHARLES DE LORRAINE, V ^e du nom (63) <i>before the verses on the separate plate</i>	1	10	5
39	The same, <i>with the verses, scarce</i>	1	4	5
40	Léon Le Bouthillier, Comte de Chavigny (66), after P. Champagne	1	3	5
41	Christine, Reine de Suède (67), <i>third state</i>	1	3	10
42	FRANÇOIS DE CLERMONT-TONNERRE, Evêque de Noyon (68), <i>first state, "très rare"</i>	1	10	10
43	The same, <i>third state, of four</i>	1	3	5
44	Pierre du Cambout, Cardinal de Coislin (69), <i>first state</i>	1	11	10
45	The same personage (70) <i>first state</i>	1	6	5
46	JEAN-BAPTISTE COLBERT, Contrôleur-Général des Finances (71) <i>first state, "très rare"</i>	1	19	
47	THE SAME PERSONAGE (72), <i>second state, of three</i>	1	5	
48	LOUIS DE BOURBON, II ^e DU NOM, PRINCE DE CONDÉ, "Le grand Condé" (79)	1	10	
49	Honoré Courtin, Conseiller d'État (80), <i>first state</i>	1	1	2
50	The same, <i>second state</i>	1	2	
51	FRANÇOIS DE BONNE, MARÉCHAL DE CRÉQUI (81), <i>first state, "très rare"</i>	1	27	
[See ILLUSTRATION.]				
52	Alexandre de Sève, Conseiller d'État (82)	1	9	5
53	Louis Doni-d'Attichy, Evêque d'Autun (83)	1	3	
54	Jean Dorieu, Président en la Cour de Aides (84)	1	6	

5 15-	55 François-Antoine Dulieu de Chenevoux, Maître des Comptes (85)	1	Ma.
4 5-	56 JEAN D'ORLÉANS-LONGUEVILLE, COMTE DE DUNOIS (86)	1	Su.
3 10	57 Pierre Dupuy, Garde de la Bibliothèque royale (87); and Pierre et Jacques Dupuy, <i>on one plate</i> (89), <i>first state</i>	2	Coln.
18 10	58 HENRI-JULES DE BOURBON, DUC D'ENGHIEN (90) [See ILLUSTRATION.]	1	Aut.
2	59 Bernard de Foix de la Valette, Duc d'Espéron (91), <i>second state</i>	1	Rec.
1 15-	60 The same, <i>third state</i>	1	de
3	61 César, Cardinal d'Estrées (92)	1	Tr.
10 .	62 JOHN EVELYN (93), <i>undescribed state, between the third and fourth of Dumesnil, scarce</i>	1	Con.
3 15-	63 Hippolyte Feret, Grand Vicair de Paris (95), <i>first state</i>	1	Rou.
2 8	64 Gaspard de Fieubet, premier Président du Parlement de Toulouse (96)	1	
10	65 Basile Fouquet, Abbé de Barbeaux (97), <i>first state</i>	1	Aut.
16	66 NICOLAS FOUQUET, Surintendant des Finances (98), <i>first state, of sic, "très rare"</i>	1	W.
.	67 Jean Fronteau, Chanoine de Sainte-Geneviève (99), <i>first state</i>	1	P.
6 10	68 Pierre Gassendi, Homme de lettres (101), <i>first state, "très rare"</i>	1	Pi.
2 5-	69 Melchoir de Gillier, Maître d'Hôtel du Roi (102)	1	Man.
1 5-	70 Madame de Gillier (103)	1	Con.
1 5-	71 Jean-Baptiste Budes, comte de Guébriant, Maréchal de France (104), <i>second state</i>	1	Man.
5	72 François Guenault, Médecin de la Reine (105)	1	Man.
1 5	73 Henri de Guénégaud, Marquis de Plancy, Secrétaire d'État (106), <i>first state</i>	1	
1 5	74 The same, <i>second state</i>	1	Id.
2	75 François de Harlay de Chanvallon, Archevêque de Paris (107), <i>third state</i>	1	Man.
3	76 Louis Hesselin, Conseiller d'État (109), <i>the small oval portrait; and the same printed within an ornamental frame with Cherubs</i>	2	



LOT 58.

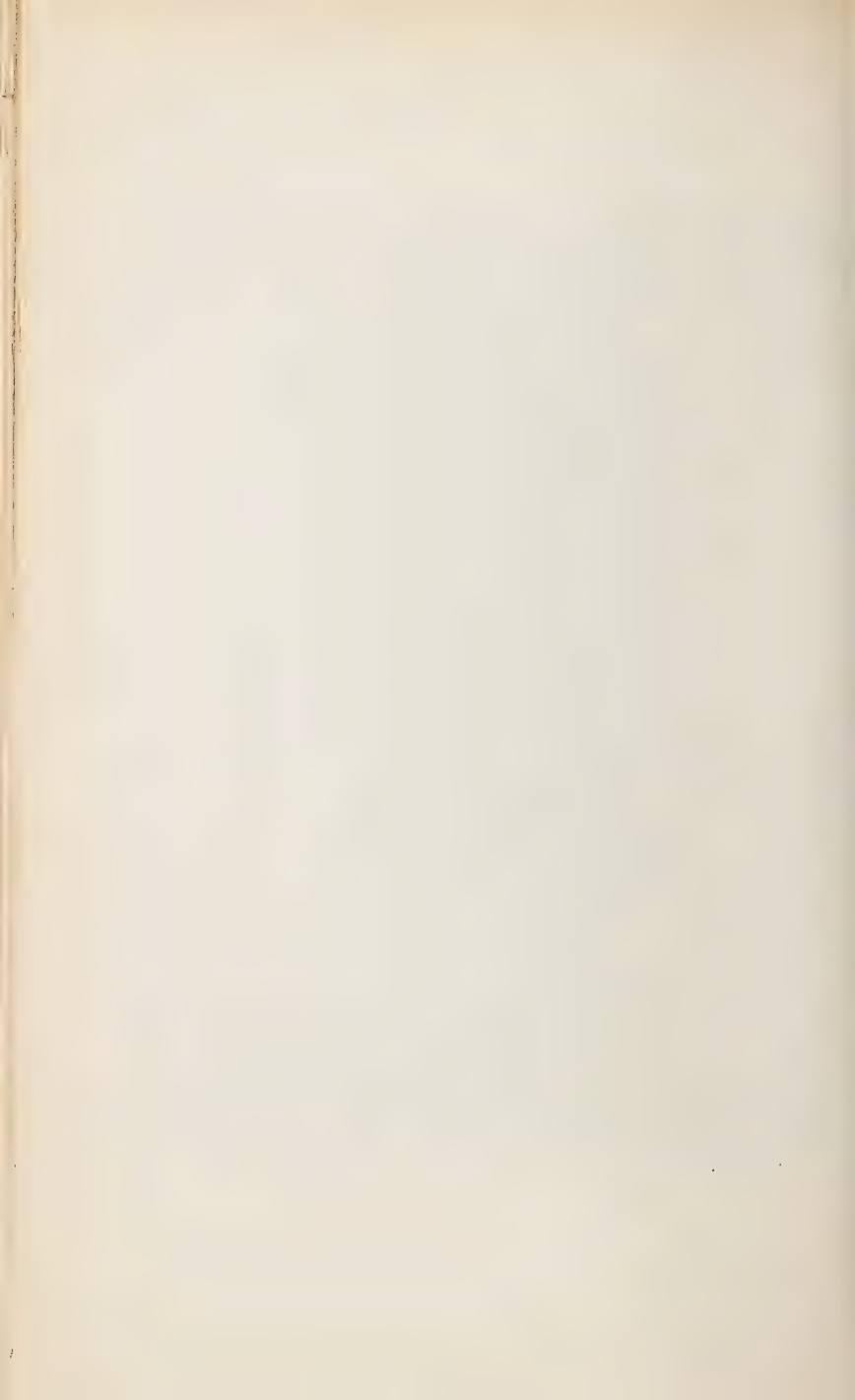


der	77	The same personage, at an advanced age (110), <i>first state</i>	1	3	5
or	78	The same, <i>second state</i>	1	5	5
not	79	Pierre Jeannin, Surintendant des Finances (112)	1	1	15
ews	80	Claude Joly, Évêque d'Agen (113), <i>first state</i>	1	3	5
aghi	81	Don Juan d'Autriche (114), <i>third state</i> , "rare"	1	5	5
ard	82	Marin Cureau de la Chambre, Médecin du Roi (116), <i>very fine impression, probably first state</i>	1	3	15
riott	83	CHARLES DE LA PORTE, DUC DE LA MEILLERAYE, Maréchal de France (118), <i>second state</i>	1	4	10
der	84	GUILLAUME DE LAMOIGNON, premier Président du Parlement de Paris (119), <i>first state</i>	1	8	
ell	85	THE SAME PERSONAGE (120)	1	11	
des	86	LOUIS PHELYPEAUX DE LA VRIILLIÈRE, Secrétaire d'État (123) <i>fine impression of the third state</i>	1	8	8
o	87	NOËL LE BOULTZ, Conseiller au Parlement de Paris (124)	1	6	
to	88	Jacques Le Coigneux, Président au Parlement de Paris (125)	1		10
son	89	Michel Le Masle, Prieur des Roches (126), <i>first state</i>	1	3	5
ayhi	90	Antoine Le Pautre, Architecte et Ingénieur (127), <i>second state, of three</i>	1	4	
son	91	MICHEL LE TELLIER, Ministre d'État (128), <i>second state</i>	1	4	5
le	92	THE SAME PERSONAGE (129), <i>first state</i>	1	11	10
o	93	THE SAME PERSONAGE (130)	1	3	5
ton	94	THE SAME PERSONAGE (131)	1	5	
des	95	THE SAME PERSONAGE (132)	1	5	
old	96	THE SAME PERSONAGE (134), <i>first state</i>	1	6	
nily	97	THE SAME PERSONAGE (135), <i>second state</i>	1	5	5
ayhi	98	THE SAME PERSONAGE (136)	1	6	5
ph	99	CHARLES-MAURICE LE TELLIER, Archevêque de Reims (138)	1	5	5
onig	100	THE SAME PERSONAGE (139), <i>first state</i> , "très rare"	1	6	15
stin	101	THE SAME PERSONAGE (140), <i>first state</i> , "très rare"	1	4	10

- 102 François de La Mothe-Le Vayer, Conseiller d'État (143), *second state* 1 *Vol*
- 103 Dominique de Ligny, Évêque de Meaux (144) 1 *Pas*
- 104 Hugues de Lionne, Secrétaire d'État (146), *first state*; and the same, *in the second state* 2 *Ma*
- 105 JULES-PAUL LIONNE, Abbé de Marmoutier (147), *first state* 1 *Vol*
- 106 HENRI-AUGUSTE DE LOMENIE DE BRIENNE, Secrétaire d'État (148), *first state* 1 *Vol*
- 107 Henri d'Orléans, II^e du nom, Duc de Longueville (149) 1 *Re*
- 108 Jean Loret, Poète (150), *second state, of three, "rare"* 1 *Ma*
- 109 FRANÇOIS LOTIN DE CHARNY, Président au Parlement de Paris (151), *third state, of five* 1 *Ma*
- 110 LOUIS XIV. (153), *third state, the King wears an ermine robe* 1 *Da*
- 111 THE SAME, *fourth state, the much altered plate, the King in armour, an ornamental border substituted for the plain one of the previous state* 1 *Li*
- 112 LOUIS XIV. (155), *first state, before the alteration of the hair, date, etc.* 1 *Da*
- [See ILLUSTRATION.]
- 113 THE SAME, *second state, of four* 1 *Am*
- 114 Louis-Marie de Gonzague, Reine de Pologne (164), *first state* 1 *Vol*
- 115 René de Longueil, Marquis de Maisons, Surintendant des Finances (165) 1 *Pas*
- 116 The same personage (166), *fourth state, of six* 1 *Da*
- 117 FRANÇOIS MALLIER DU HOUSSAY (167), *second state* 1 *da*
- 118 Pierre de Maridat de Serrières, Conseiller au grand Conseil (168) 1 *Ma*
- 119 MARIE DE SAVOIE-NEMOURS, DUCHESSE DE SAVOIE (169), *first state, "rare"* 1 *Vol*
- 120 Denis Marin de la Chataigneraye, Conseiller d'État (170), *first state* 1 *Ma*
- 121 Michel de Marolles, Abbé de Villeloing (171), *first state* 1 *Ma*
- 122 Léonor Goyon de Matignon, Évêque de Coutances (172), *first state* 1 *Re*



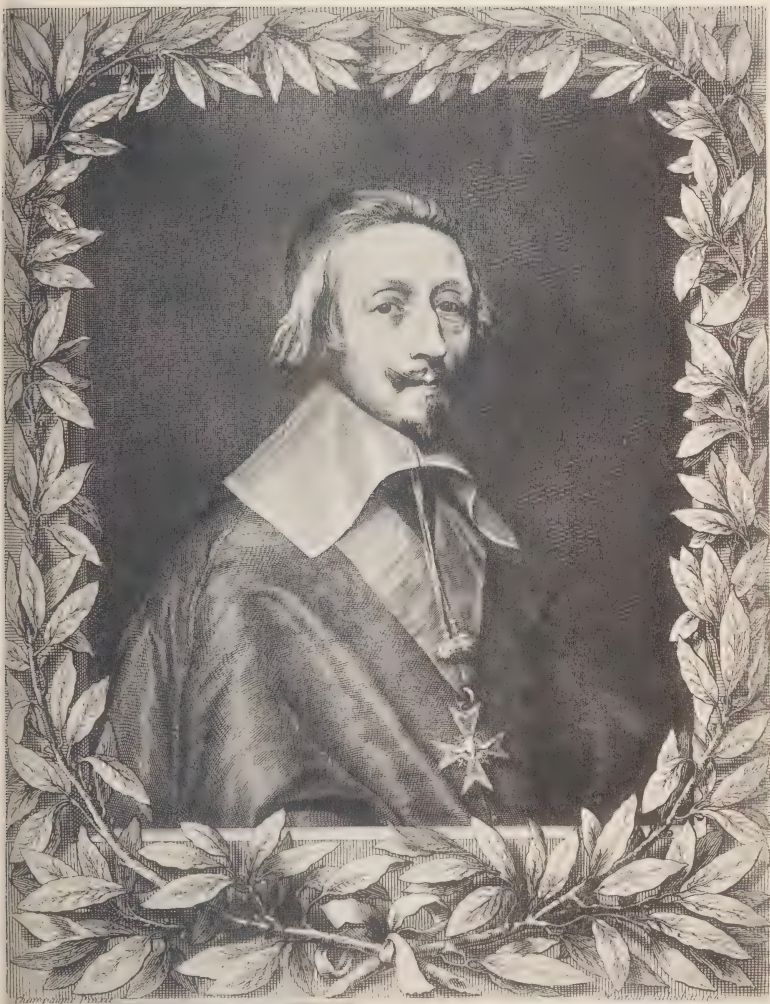
LOT 112.



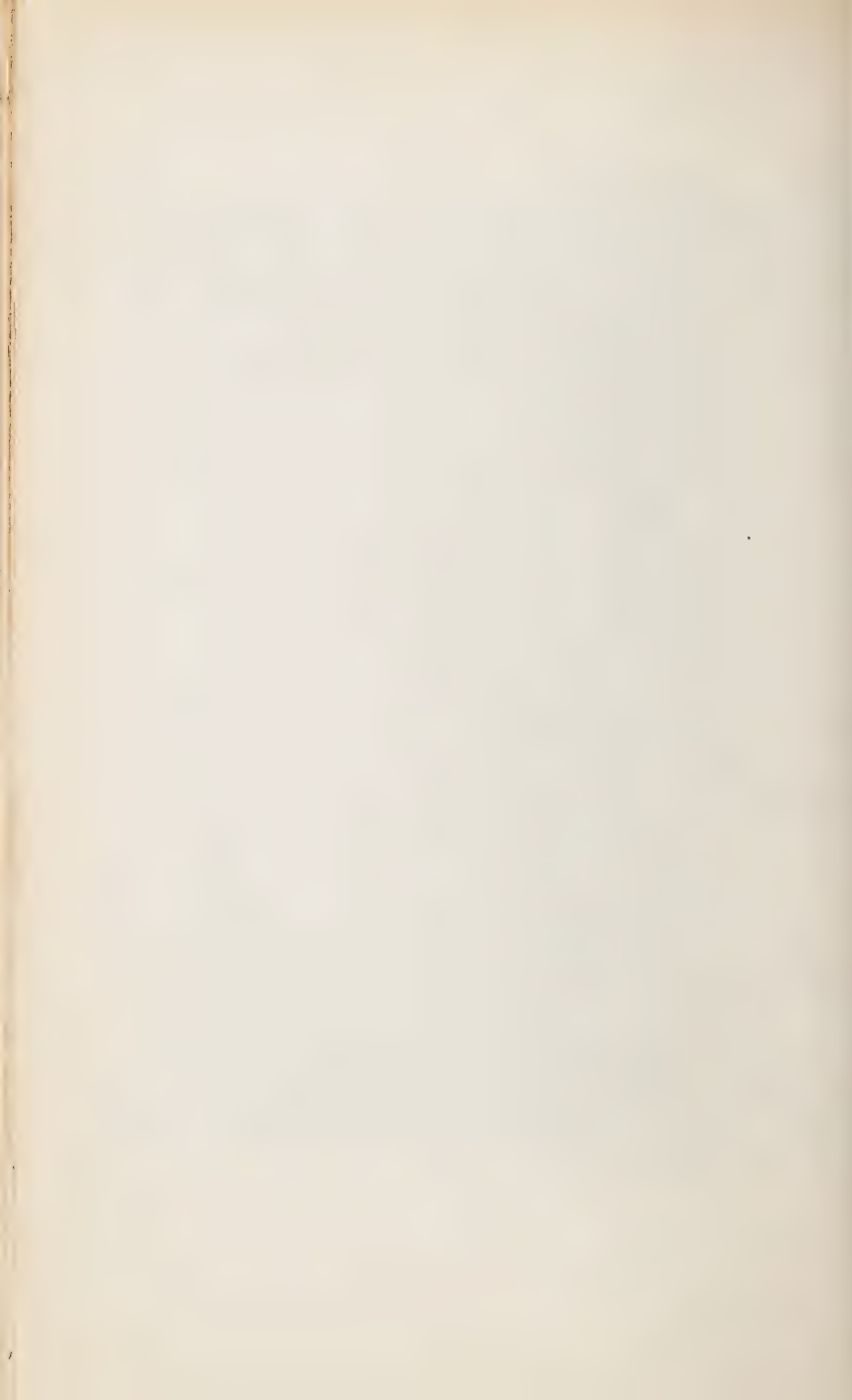
123	Jean de Maupeou, Évêque de Châlons-sur-Saône (173), <i>second state</i>	1	3	
124	CARDINAL JULES MAZARIN (174), <i>first state</i> , "rare"	1	5	5
125	THE SAME, <i>second state</i> , of three	1	2	15
126	THE SAME PERSONAGE (175), <i>first state</i>	1	3	15
127	THE SAME PERSONAGE (177), <i>first state</i> , "très rare"	1	6	
128	THE SAME, <i>third state</i>	1	3	10
129	THE SAME PERSONAGE (178)	1	1	5
130	THE SAME PERSONAGE (179)	1	11	
131	THE SAME PERSONAGE (180), <i>first state</i>	1	6	
132	THE SAME PERSONAGE (181), <i>early impression</i> , probably in the first or second state, of five	1	7	5
133	THE SAME PERSONAGE (182)	1	5	10
134	THE SAME PERSONAGE (183), <i>first state</i> , "très rare"	1	4	10
135	THE SAME PERSONAGE (184), <i>first state</i>	1	3	5
136	THE SAME PERSONAGE (187), <i>first state</i>	1	4	10
137	Gilles Ménage, Homme de lettres (188), <i>first state</i>	1	2	.
138	Louis de Vendôme, Duc de Mercœur (189), <i>first state</i>	1		10
139	Jean de Mesgrigny, premier Président au Parlement de Provence (190), <i>first state</i>	1	1	
140	HENRI DE MESMES, Président au Parlement de Paris (191), <i>first state</i>	1	5	10
141	JEAN ANTOINE DE MESMES, Président au Parlement de Paris (192), <i>first state</i> , of five	1	6	
142	Edouard Molé, Président au Parlement de Paris (193), <i>second state</i>	1	1	5
143	Matthieu Molé, Garde des Sceaux (194)	1	1	15
144	François Molé, Abbé de Sainte-Croix de Bordeaux (195)	1	5	
145	JEAN DE MONTPEZAT DE CARBON, Archevêque de Bourges (196), <i>first state</i>	1	4	15
146	HENRI DE LORRAINE, MARQUIS DE MOUY (197), <i>first state</i>	1	3	

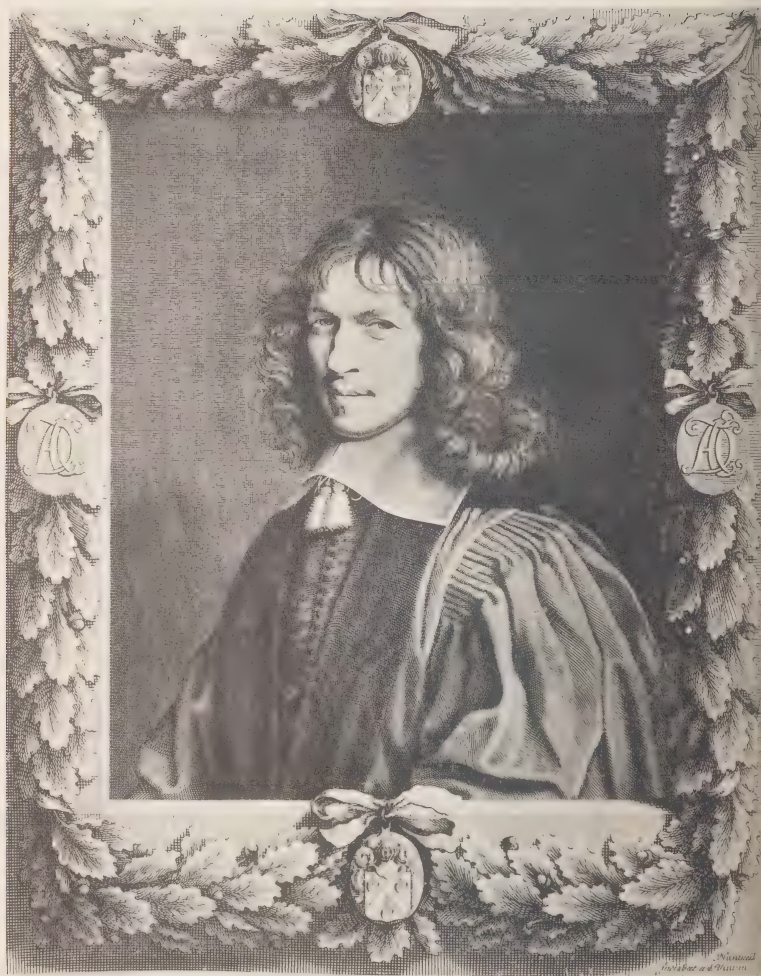
1	10	147	The same, <i>second state</i>	1	Ma
3	.	148	HENRI DE SAVOIE, DUC DE NEMOURS (198), <i>third state</i>	1	Da
1	.	149	The same, <i>fourth state</i>	1	Rea
1	15	150	THE SAME PERSONAGE (199), <i>first state</i>	1	Be
1	.	151	The same, <i>second state</i>	1	Rea
1	5	152	Anne-Marie d'Orléans-Longueville, Duchesse de Nemours (200)	1	Ca
	12	153	François-Théodore de Nesmond, Président au Parlement de Paris (201)	1	Rea
2	15	154	François Nesmond, Évêque de Bayeux (202), <i>second state, of four</i>	1	Ca
4	5	155	FERDINAND DE NEUFVILLE, Évêque de Chartres (203), <i>second state, of three</i>	1	Ca
6		156	THE SAME PERSONAGE (204), <i>first state, "très rare," nine states are described</i>	1	Ly
	10	157	Nicolas Potier de Novion, premier Président au Parlement de Paris (205), <i>second state, of four</i>	1	Ca
	10	158	The same, <i>fourth state</i>	1	Rea
6	5	159	THE SAME PERSONAGE (206), <i>second state, of four</i>	1	Ca
5	10	160	THE SAME PERSONAGE (207), <i>second state</i>	1	Ca
3		161	André Le Fèvre d'Ormesson, Conseiller d'État (209), <i>first state</i>	1	Ma
2	5	162	Pierre Payen-Deslandes, Doyen des Conseillers-clercs du Parlement de Paris (210)	1	Rea
1	.	163	Hardouin de Pérèfixe de Beaumont, Archevêque de Paris (211), <i>second state, of four</i>	1	Ca
12	.	164	THE SAME PERSONAGE (212), <i>very fine impression, probably in the first state</i>	1	Ca
3		165	The same personage (213)	1	Ma
15		166	PIERRE PONCET, Maître des Requêtes (215), <i>first state</i>	1	Be
3	5	167	CLAUDE REGNAULDIN, Procureur-Général au Grand Conseil (216), <i>first state</i>	1	Ca
2	15	168	THE SAME, <i>second state, of five, with the verses</i>	1	Ca
4	.	169	Jean de Gondi, Cardinal de Retz (217), <i>first state, before the plate was reduced</i>	1	Rea
35	.	170	ARMAND, CARDINAL DUC DE RICHELIEU (218), <i>state between the second and third of Dumesnil</i>	1	Ca

[See ILLUSTRATION.]



LOT 170.





LOT 181.



171	CHARLES D'ORLÉANS-LONGUEVILLE, COMTE DE SAINT-PAUL (219)	1	10
172	Jean François Sarrasin, Homme de Lettres (220), <i>very fine impression, probably first state</i>	1	15
173	Georges de Scuderi, Membre de l'Académie française (221), <i>first state</i>	1	2
174	Pierre Segulier, Chancelier de France (223), <i>first state</i>	1	15
175	Pierre Segulier de Saint-Brisson, Prévôt de Paris (224)	1	5
176	FRANÇOIS SERVIEN, Évêque de Bayeux (225), <i>first state</i>	1	6 10
177	The same, <i>third state</i>	1	3
178	JEAN-BAPTISTE VAN STEENBERGHEN, Conseiller du Roi au Conseil de Flandre (226), <i>second state, of five</i>	1	3 10
179	The same, <i>third state</i>	1	1
180	Louis-François de Suze, Évêque de Viviers (227), <i>second state</i>	1	2 5
181	DENIS TALON, Président au Parlement de Paris (228) [See ILLUSTRATION.]	1	36
182	Claude Thevenin, Chanoine de l'Église de Paris (231), <i>fine impression of an early state</i>	1	6
183	HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE, Maréchal de France (232), <i>very fine impression, probably second state, of five</i> [See ILLUSTRATION.]	1	21
184	Vincent Voiture, Membre de l'Académie française (234)	1	10

PORTRAITS BY OTHER ENGRAVERS FROM
DESIGNS BY R. NANTEUIL.

185	G. EDELINCK. Nicolas Parfaict, Abbé de Bouzonville; and Guillaume de Lamoignon	2	2
186	G. EDELINCK. Jean Rouillé, comte de Meslag	1	2
187	J. LENFANT. Pierre de Cambout de Caislin, Cardinal	1	2 10
188	S. PICART. François Tallemant, Abbé de Valchrétien	1	1 5
189	N. REGNESSON. Marc Vulson, sieur De La Colombière, célèbre héraldiste	1	10
190	P. VAN SCHUPPEN. MICHEL LE TELLIER, Ministre d'État, <i>very fine impression</i>	1	6

1045:15:-

SECOND DAY'S SALE.

The Property of Brig.-General W. G. Thompson,
of Haile Hall, Beckermest, Cumberland.

IN THE PORTFOLIO.

LOT

191 Easter Monday, after Ben Tally Ho, *aquatint in colours*

AMERICAN PORTRAITS

In Mezzotint.

192	Colonel Arnold, published by J. M. Will	1	Br
193	Benjamin Franklin, after C. N. Cochin, published by J. M. Will	1	d
194	John Hancock, after Littleford, published by J. M. Will	1	d
195	Commodore Hopkins, published by J. M. Will	1	Pac
196	Charles Lee, after Thomlinson, published by J. M. Will	1	Br
197	Israel Putnam, after J. Wilkinson, published by J. M. Will	1	d
198	Major-General John Sullivan, published by J. M. Will	1	d
199	David Wooster, published by J. M. Will	1	Pac
200	George Washington, after A. Campbell, published by J. M. Will	1	Pac
201	The Bostonians in Distress, published by R. Sayer and J. Bennett	1	Ma

Other Properties.

202	Clara Mowbray and The White Lady of Avenel, by H. Dawe ; and Flora Macdonald, by T. Lupton, all after J. Goubaud, <i>printed in colours</i>	3	3
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ell	203	Racehorses : The Baron, by J. R. Mackrell, after F. C. Turner ; and Melton at Stud, by E. Tiley, after F. S. Sindici, <i>both in</i> <i>colours</i>	1	10
			2	
r	204	The Flying Dutchman and Voltigeur, by J. Harris, after J. F. Herring, <i>in colours</i>	1	3
cer	205	The High Mettled Racer, by T. Rowlandson, the set of four, <i>coloured</i>	4	8
ker	206	The Launch of s.s. "Forth," by E. Duncan, after J. W. Car- michael, <i>coloured</i>	1	1
ir	207	Lord Howe's Victory, by D. Orme, after M. Brown	1	12
ell	208	THE CUTTING OUT OF THE HERMIONE, by J. W. EDY, after T. Whitcomb, <i>printed in colours</i>	1	25
ker	209	Battle of Castalla, by Clark and Dubourg, after Lieut.-Colonel Reeves, <i>in colours</i>	1	3
	210	Sydney Harbour, New South Wales, by T. Picken, after O. W. Brierly, <i>coloured</i>	1	3
	211	Admiral Keppel, by W. Doughty, after Sir J. Reynolds	1	9
un	212	James, Earl of Erroll, by T. Watson, after Sir J. Reynolds	1	13
ich	213	GEORGE WASHINGTON, after A. Campbell, published by C. Shepherd, <i>mezzotint, coloured</i>	1	11 10
red	214	Subjects of the Old and New Testament, by P. Aquila and C. Fantectus, after Raphael, with frontispieces, <i>bound in a</i> <i>volume</i>	1 vol.	
nce,	215	Twenty Views of Moscow and St. Petersburg, <i>coloured lithographs ;</i> and Portrait of Nicholas I, <i>bound in a volume</i>	1 vol.	1
ker	216	H.M.S. Carysfort, Powerful, Magicienne, Winchester, Vanguard and Eurydice, all by and after H. J. Vernon	6	4 4
	217	H.M.S. Pomone, Collingwood, Flying Fish, Water Witch, Frolic, Pantaloon, Dolphin and Ring Dove, all by and after H. J. Vernon	8	3
to	218	H.M.S. Warspite and Acorn, by T. G. Dutton, after N. M. Condy ; H.M.S. Constance, by T. G. Dutton, after H. A. Luscombe ; H.M. auxiliary screw frigate Arrogant, by T. Picken, after R. S. Thomas ; and four others	8	3 5

- 5 . 219 H.M.S. Britannia, leaving and returning to Plymouth, by L. Haghe, after J. L. Hornbrook ; and H.M.S. Undaunted in Barn Pool, Mount Edgcumbe, by L. Haghe, after N. Condry 3
- 2 . 220 H.M.S. Pique, Pilot, Adelaide, and Inconstant and Homeward Bound Indiaman, by L. Haghe and G. Hawkins, all after O. W. Brierly 5
- 4 . 221 East Indiamen Monarch, Queen, Blenheim, Trafalgar, Barham and Sutlej, all by and after T. G. Dutton 6
- 12 222 Trial of power between paddle-wheel and screw steamers H.M.S. Basilisk and H.M.S. Niger, *lithograph* 1
- 12 223 s.s. British Queen leaving Spithead for New York, 1839, by and after H. J. Vernon 1
- 3 224 Royal George yacht and other portraits of ships, by W. J. Huggins, *in colours* 6
- 3 3 225 Iron Cutter Yacht "Mystery," by C. Rosenberg, after W. J. Huggins 1
- 10 . 226 ACTION BETWEEN H.M.S. JAVA AND AMERICAN FRIGATE CONSTITUTION, by R. and D. Havell, after N. Pocock, plates I and II, two of the set of four 2
- 19 . 227 THE COMMENCEMENT OF THE ACTION BETWEEN H.M.S. SHANNON AND U.S. FRIGATE CHESAPEAKE, by J. Jeakes, after J. T. Lee, *printed in colours* 1
- 3 228 Cutter Yachts Volante and Julia, by and after T. G. Dutton, *lithographs, in colours* 2
- 1 15- 229 Yacht Mystery winning a match off Cowes, 1844, by G. Hawkins, after N. M. Condry 1
- 2 10 230 Cutter Yacht Fiona, by and after J. Taylor, *lithograph, in colours* 1
- 2 15- 231 Schooner Yacht Aline, by and after T. G. Dutton, *in colours* 1
- 2 232 Schooner Yacht Cambria, by and after T. G. Dutton, *in colours* 1
- 5 5- 233 Schooner Yacht America, by and after T. G. Dutton 1
- 9 . 234 Operations of the British Forces in the Burman Empire, twenty coloured aquatints by G. Hunt, H. Pyall and T. Fielding, after J. Moore ; T. Stothard, G. Webster and Captain Marryat ; frontispiece and wrapper and eight drawings, in pen, pencil and water colours, by R. C. Michell, 1825 1 vol.

- cer 235 THE ACTION BETWEEN H.M.S. JAVA AND AMERICAN FRIGATE
CONSTITUTION, by R. and D. Havell, after N. Pocock, *the set* 50 .
of four 4
- n. w. 236 PLATE 3 OF THE ACTION BETWEEN H.M.S. JAVA AND AMERICAN
FRIGATE CONSTITUTION, by R. and D. Havell, after N. Pocock, 29 .
printed in colours 1
- ch 237 Paris and Helen and Rinaldo and Almida, by V. Green, after 10
A. Kauffman, *a pair* 2
- ker 238 PAUL ET VIRGINIE, by Descourtis, after Schall, *aquatints, printed* 15 .
in colours, the set of six 6
- ell 239 T. MALTON: Forty-two views in the Cities of London and
Westminster, *engraved in aquatint, with the letterpress* 42 9
- cer 240 T. Malton: Twenty-two views of Oxford, *aquatints* 22 2
- sh 241 THE GREAT PASSION, by A. Durer (Bartsch 4-15), with the Latin
text, *the set of eleven plates and title, woodcuts, loose, in a* 22
portfolio
- tick 242 LAWRENCE (SIR THOMAS). Engravings from the Choicest Works
of Sir Thomas Lawrence. Large folio, fifty-two superb
mezzotint portraits, without text, being Proofs or Early 36
Impressions (as described below), the plates with their full
margins; half polished crimson levant morocco, gilt top, by
Rivière, the original wrappers bound in. Dates on the
wrappers, 1835-44

ANALYSIS OF THE IMPRESSIONS

PROOFS BEFORE ALL LETTERS :

- 1, The engraved title containing the portrait of Lawrence.
- 2, Little Red Riding Hood.

LETTERED PROOFS OF THE FIRST STATE, *with the Subject in Italics*
at the bottom right-hand corner of each plate :

- 1, Prince Blucher.—2, Prince Metternich.—3, The Baring Family.—4, Lady Georgina Fane.—5, The Rt. Hon. J. P. Curran.—6, Lord Castlereagh.—7, Sir Walter Scott.—8, The Rose Bud.—9, Viscount Melville.—10, The Earl of Aberdeen.—11, Countess Grosvenor.—12, The Duke of Wellington.—13, Sir John Moore.—14, The Duchess of Northumberland.—15, The Earl of Eldon.—16, The Earl of Liverpool.—17, The Archbishop of Canterbury.—18, The Marquess of Anglesey.—19, The Archbishop of York.—20, Master Lock.—21, The Gipsy.

LETTERED PROOFS OF THE SECOND STATE, *with the Subject in Italics at the centre of the foot of each plate :*

1, Master Lambton.—2, Cardinal Gonsalvi.—3, The Marquis of Londonderry.—4, The Dew Branch.—5, The Duchess of Gloucester.—6, George the Fourth.—7, Sir William Grant.—8, Mrs. Ashley.—9, John Abernethy.

PRINTS OF THE ORIGINAL ISSUE, *with the Subject in Open Capitals at the centre of the foot of each plate :*

1, Nature.—2, Queen of Portugal.—3, William the Fourth.—4, Master Hope.—5, Mirza Abdul Hassan Khan.—6, Lady Lyndhurst.—7, Lord Ashburton.—8, Emperor of Austria.—9, The Countess of Blessington.—10, The Earl of Hardwicke.—11, Lady Peel.—12, Lady Dover.—13, The Earl of Durham.—14, Kemble as Hamlet.—15, Miss Murray.—16, The Countess of Wilton.—17, Lady Wallscourt.—18, Viscount Melbourne.—19, The Duchess of Sutherland.—20, Pius the Seventh.

A FINE GENUINE COPY OF THE FIRST ISSUE. The plates were engraved by Samuel Cousins, J. R. Jackson, C. E. Wagstaff, C. Lewis, E. McInnes, W. Humphrey, W. P. Burgess, J. Porter, G. H. Phillips, S. W. Reynolds, W. H. Simmons, J. E. Coombs, P. Thomas, J. Lucas, W. Giller, and J. Egan. Those by Cousins are especially rare and sought after ; in this copy one of his, the *Countess Grosvenor*, is a lettered proof of the first state ; the others, the *Countess of Blessington*, *Lady Lyndhurst*, *Master Hope*, and *Nature*, are prints of the original issue.

The Property of C. Constable Curtis, Esq.,

Of Langford Hall, Newark, Notts.

- 255 . 243 A DESCRIPTION OF THE VILLA OF HORACE WALPOLE AT STRAWBERRY HILL, extra, illustrated with one hundred and eighty-nine engravings and seventy-nine original water-colour drawings, inlaid and bound in a volume, green morocco, ornamental side borders, gilt, inside dentelles.

The following are some of the principal items :—

THE LADIES WALDEGRAVE, by V. Green, after Sir J. Reynolds, *second state, fine* ; Mts. Damer, by L. Schiavonetti, after

R. Cosway, *printed in colours*; LADY LUCAN, by J. Watson, after A. Kauffman, *first state, fine*; MRS. ANN DAMER, by J. R. Smith, after Sir J. Reynolds, *first state, fine*; Lady Waldegrave, by J. McArdell, after Sir J. Reynolds; Earl of Waldegrave, by J. McArdell, after Sir J. Reynolds, *first state, fine*; LADY MARY CAMPBELL, by J. McArdell, after A. Ramsay; CATHARINE OF BRAGANZA, by W. Faithorne, *second state, fine*; Duc de Nivernois, by J. McArdell, after A. Ramsay, *first state*; Duke of Richmond, by J. Watson, after G. Romney; Horace Walpole, by J. McArdell, after Sir J. Reynolds; Princess Sophia Matilda, by T. Watson, after Sir J. Reynolds; MRS. BEAL AND CHARLES BEAL, by Mrs. Beal, *crayon drawings*; Sir Charles Hanbury Williams, *drawing in red chalk*; Alexander Pope; Pope's Mother and Lord Bolingbroke, pencil drawings by J. Richardson; Views of the Exterior and Interior of Strawberry Hill, by J. C. Barrow, E. Edwards, J. Carter and other artists, *in water-colours, etc.*

This collection was made and arranged by Richard Bull, of North Court, Isle of Wight, *vide* letter from Mr. Edwards, the artist, to Mr. Bull, facing page 88 of the letterpress.

The Property of a Gentleman.

u	244	KING CAUDAULES AND HIS WIFE, by J. Strutt, after Le Sueur, <i>printed in colours</i>	1	2	.
-	245	CUPID MAKING HIS BOW, by F. Bartolozzi, after A. da Correggio, <i>printed in colours</i>	1		10
re	246	LE REVEIL, by P. Augrand, after Brocks, <i>printed in colours</i>	1	1	12
hall	247	THE INFANT LOUNGER, by F. Bartolozzi, after S. Harding, <i>proof</i> <i>before letters</i>	1		6
ill	248	THE COTTAGE, <i>aquatint, in colours</i>	1	1	.
ina,	249	COMMERCE, HISTORY, THE FINE ARTS, COMEDY AND TRAGEDY, by F. Bartolozzi, after M. Bovi	4		10
ser	250	TOMB OF CECILIA METELLA, ARCH OF TROJAN, THE PANTHEON, by Dubourg, <i>aquatints, in colours, costume plates, etc.</i>	9	1	.
sed	251	FIGURE SUBJECTS, by D. Chodowiecki	8	.	.

Lord Taunton Weirlooms.

*The following Engravings are from the Collection at Quantock Lodge,
Bridgwater, the Property of E. A. V. STANLEY, Esq.*

- | | | |
|------|--|---------|
| 32 . | 252 J. M. W. TURNER. Views in England and Wales, by J. T. Willmore, W. Radclyffe, W. B. Smith, R. Wallis, and other engravers, <i>all in proof states</i> | 96 |
| . . | 253 Views in England and Scotland, by John Clerk, eighteen etchings of the set of twenty-eight, and two other engravings | 20 |
| 1 10 | 254 Duchess of Rutland and Lady Dashwood, by S. W. Reynolds; and other mezzotint portraits, J. Scott, C. Tomkins, and others, <i>all in proof states</i> ; and other portraits and subjects by S. W. Reynolds, all after Sir J. Reynolds | 32 |
| 50 . | 255 SIR J. REYNOLDS. A series of two hundred and ninety-nine mezzotint portraits and subjects by S. W. Reynolds, <i>all in proof state, bound in three volumes</i> | 3 vols. |
| . . | 256 Countess Clam Martinics, by G. T. Doo, after Sir T. Lawrence; and Mrs. Wall, by E. Scriven, after H. Edridge | 2 |
| 1 6 | 257 Eleanor Gwynn, by J. Ogborne, after Sir P. Lely | 1 |
| 2 4 | 258 Earl of Shaftesbury, by A. Blooteling, after J. Greenhill | 1 |
| 7 15 | 259 Charles, Earl of Derby, by A. Blooteling, <i>first state</i> | 1 |
| 5 5 | 260 Views of Château de Belgrade, by S. Mancini; Milan Cathedral, by C. Lose; and Schloss Hohnstein, near Stolpen, by A. Wizani, <i>aquatints in colours</i> | 3 |
| 15 . | 261 Views of Prague, by J. Balzer and L. Peuckert, <i>aquatints in colours</i> | 5 |
| 7 . | 262 Views of the Wetterhorn; Cascade at Giessbach, Chateau d'Unspunnen and Thun, by J. Hurlimann, after G. Lory, <i>aquatints in colours</i> | 4 |
| 3 . | 263 Chaîne d'Alpes, by H. Keller; and Welsburg Castle, Tyrol, by J. G. Schaedler, <i>aquatints in colours</i> | 2 |
| 13 . | 264 Views of Botzen and Innsbruck, by M. G. Eichler, after J. G. Schaedler, <i>aquatints in colours</i> | 6 |

er	265	View of Schandau on the Elbe, by and after C. G. Hamer; View of Wehlen on the Elbe, by Wizani, after Jentsch; and View of Rabenkessel on the Elbe, by J. F. Bruder, after Jentsch, <i>aquatints in colours</i>	3	18	10
	266	View of Dresden, by Hammer, after Thormeier, <i>aquatint in colours</i>	1	4	
	267	View of the Fortress of Konigstein, by and after C. G. Hammer, <i>aquatint in colours</i>	1	8	10
er	268	Lucas Cranach. The Passion of Jesus Christ, twelve of the set of fifteen	12	1	
ch	269	W. Hollar. Views of Covent Garden; Lambeth; Whitehall; Westminster Hall; Royal Exchange; and others	8	1	
L	270	W. Hollar. The Crucifixion, after Vandyck; Christ appearing to the Apostles, after Salviati; and another	3		5
ed	271	Sir A. Vandyck. Christ with the crown of thorns			
r	272	Master of the Die; The Virgin crowned by Jesus Christ (Bartsch 9); Sybil on a car (B. 18); Apollo slaying the Serpent Python (B. 19); and The Triumph of Scipio (B. 74).	4		
L	273	G. Ghisi. The Greeks entering Troy (B. 29); Venus and Adonis (B. 42); Cupid and Psyche (B. 45), from the Sir T. Lawrence collection; and Apollo on Mount Parnassus (B. 58)	4		5
ca	274	The Execution of a Saint, by D. Campagnola (B. 6); The Ark of the Covenant placed in the Temple of Dagon, by B. Franco, from the Charles I. collection; and two others	4		

FRAMED.

ward	275	Robert Burns, by Sir F. Short, after Nasmyth, <i>signed proof</i>	1	1	1
ch	276	CALAIS PIER, by T. Lupton, after J. M. W. Turner, <i>engraver's proof</i>	1	3	10
er	277	SALISBURY CATHEDRAL, by D. Lucas, after J. Constable, <i>touched proof</i>	1	14	
ed	278	The Bird Cage, by J. P. Quilley, after J. M. W. Turner, <i>proof</i>	1		
to	279	The Holy Family, by W. Sharp, after Sir J. Reynolds, <i>proof</i> ; Pieta, by Bolswert, after Vandyck; and The Earl of Arundel and Family, by G. Vertue, after Fruytiers	3		

		280	Talleyrand, by A. B. Desnoyers, after F. Gerard; and the same, by T. Hodgetts, after A. Scheffer	2	12
19		281	Earl of Chatham, by J. K. Sherwin; Sir J. Reynolds, by J. K. Sherwin, after Reynolds, <i>etched letter proof</i> ; the House of Commons, by A. Fogg, after Hogarth; M. Du Pan, by Heath, after Rigaud, and Mrs. Wall, by Scriven, after Edridge	5	10
1		282	Sir Charles Grey, by J. Collyer, after Sir T. Lawrence; and Alexander Adair, by H. Meyer, after H. Edridge, <i>printed in colours</i>	2	10
1st		283	Charles I., by R. Strange, after Vandyck	1	10
6		284	Madame Vigée Le Brun, by Muller, <i>proof before letters</i>	1	10
5		285	The Jocund Peasants and The Cottagers, by W. Woollett, after C. Dusart, <i>proofs before the titles, a pair</i>	2	10
6		286	Charles V., by N. de la Casa	1	10
14		287	John De Witt, by L. Visscher	1	10
9	10	288	GUSTAVUS ADOLPHUS of Sweden, by W. J. Delff, after Merèveld	1	10
2	15	289	Duc de Sully, by J. Matham	1	10
6		290	Henry IV. of France, by H. Goltzius	1	10
10	10	291	Prince de Condé, by R. Nanteuil (Dumesnil 79), <i>only state</i>	1	10
-		292	Michel Angelo, by J. Bonasone (Bartsch 345); and St. George and the Dragon, by L. Vorsterman, after Raphael	2	10
2		293	Jeune Joueur d'instrument, after G. Schalken; and L'Observateur Distract, after F. Mieris, both by J. G. Wille	2	10
3	10	294	Tricoteuse Hollandaise, after F. Mieris; and Musiciens Ambulans, after Dietricy, both by J. G. Wille	2	10
2	5	295	Dilettanti Society, by W. Say and C. Turner, after Sir J. Reynolds, <i>a pair</i>	2	10
2	4	296	Duke and Duchess of Lauderdale, by R. Williams, after Lely; Anthony Todd, by J. Jones, after Romney, <i>first state</i> ; and C. J. Fox, by W. Pether, after Nollekens	3	10
13		297	SIR FRANCIS AND CHARLES BARING AND MR. WALL, by J. Ward, after Sir T. Lawrence, <i>second state</i>	1	10

298	C. J. Fox, by J. Jones, after Sir J. Reynolds	1	4	5
299	William Pitt, by J. Jones, after G. Romney	1	14	10
300	GEORGE, PRINCE OF WALES, by J. R. Smith, after T. Gainsborough, <i>first state</i>	1	26	.
301	LADY CATHERINE HOWARD, by V. Green, after Sir J. Reynolds, <i>first state</i>	1	58	.
302	MRS. SHERIDAN, by W. Dickinson, after Sir J. Reynolds, <i>first state</i>	1	20	.

Other Properties.

FRAMED.

303	The Valentine and Companion, by E. Scott, after C. Ansell, and three others	5	13	
304	Ramsgate, after De Loutherbourg; and Neck or Nothing, in colours	2	16	
305	Papa's Hat and Stick; and Mamma's Muff and Tippet, by Mrs. Paddock, after Miss Keate, <i>a pair, printed in colours</i>	2	1	8.
306	Windsor, from Eton, by P. Sandby, in colours	1	10	.
307	Hall's Library at Margate, by T. Malton, after Miss Keate-coloured	1	8	.
308	Margate, with the Arrival of the Hoy, by J. Hill, after De Loutherbourg, <i>printed in colours</i>	1	6	.
309	FORES' COACHING INCIDENTS, by J. Harris; and E. Duncan, after Cooper Henderson, <i>printed in colours, the set of six</i>	6	4	.
310	FRENCH DILIGENCE; and ENGLISH MAIL COACH, after Cooper Henderson, <i>proofs before letters, printed in colours, a pair</i>	2	2	10

- 311 Rival Coaches; and Halfway, after Cooper Henderson, a pair,
printed in colours 2
- 312 LADY CHARLES SPENCER, by W. Dickinson, after Sir J. Reynolds,
second state 1
- 313 MARIA, COUNTESS OF WALDEGRAVE AND DAUGHTER, by R.
Houston, after Sir J. Reynolds, *first state* 1
- 314 LOUIS XVI. and MARIE ANTOINETTE, by R. Brookshaw
(Chaloner Smith 14 and 15); Louis XVI., *third state*, and
Marie Antoinette, 1A state, *the pair, very rare* 2
- 315 COUNTESS OF AYLESFORD, by V. Green, after Sir J. Reynolds
(C. S. 4), *second state, fine* 1
- 316 HON. MRS. TOLLEMACHE, by J. Jones, after Sir J. Reynolds
(C. S. 73), *second state* 1
- 317 LOUISA, LADY STORMONT, by J. R. Smith, after G. Romney
(C. S. 159), *first state* 1
- 318 THE LADIES WALDEGRAVE, by V. Green, after Sir J. Reynolds,
second state 1
- 319 Windsor Castle from the N.W.; Windsor Terrace, looking West-
ward; Windsor Castle from the Lower Court; Windsor from
Eton; Windsor Terrace, looking Eastward; and Eton
College from Crown Corner, by P. Sandby, *the set of six* 6
- 320 Windsor Terrace, looking Westward; and Windsor Terrace,
looking Eastward, by P. Sandby 2
- 321 North View of Highbury and Cannonbury Places, by R. Pollard
and F. Jukes, after R. Dodd 1
- 322 QUEEN SQUARE, by R. Dodd and R. Pollard, after E. Dayes, *open
letter proof* 1
- 323 HANOVER SQUARE, by R. Pollard and F. Jukes, after E. Dayes,
open letter proof 1
- 324 GROSVENOR SQUARE, by R. Pollard and R. Dodd, after E. Dayes,
open letter proof 1
- 324A Bloomsbury Square, by R. Pollard and F. Jukes, after E. Dayes 1

325	VAUXHALL, by R. Pollard and F. Jukes, after T. Rowlandson, <i>proof</i>	1	19	.
325A	Eton College from Crown Corner, by E. Sandby	1	3	10
326	Music, by M. Bovi, after J. B. Cipriani, <i>printed in colours</i>	1	2	5-
327	THE SETTLED FAMILY SECURE AND HAPPY, by J. Young, after H. Singleton, <i>printed in colours</i>	1	4	
328	MATERNAL ENJOYMENT; and Companion, by J. Young, after T. Stothard, <i>the pair, printed in colours</i>	2	29	.
329	COMING FROM MARKET, by W. Annis, after F. Wheatley, <i>open letter proof</i>	1	13	10
330	CHILDREN RELIEVING A BEGGAR BOY, by C. Wilkin, after Sir W. Beechey, <i>proof</i>	1	8	
331	Fishing Boat Coming Ashore, by Jukes, after Morland, <i>aquatint, in colours</i>	1	5	2
332	Unkennelling the Hounds, Preparing for the Chase, The Chase, At Fault, and The Death. by F. Jukes and R. Pollard, after R. Pollard, <i>in colours</i>	5	3	
333	Hunting, by J. Peltro and J. Neagle, after J. N. Sartorius, <i>the set of four</i>	4	8	
334	Shooting, Plate 4, by R. G. Reeve, after D. Wolstenholme, <i>printed in colours</i>	1	9	10
335	THE BOMBARDMENT OF ALGIERS, by J. G. Stadler, after P. H. Rogers	1	14	
336	THE TWELVE MONTHS, by F. Bartolozzi, after W. Hamilton	12	41	

AFTER G. MORLAND.

337	The Carrier's Stable, by W. Ward	1	3	10
338	First of September, Morning, by W. Ward	1	2	10
339	Interior of a Stable, by J. Young	1		

4	10	340	The Farm Yard, by W. Ward	1	10
2	.	341	Fishermen on Shore, by W. Hilton	1	0
1	10	342	The Country Stable, by W. Ward	1	0
6	.	343	The Barn Door, by W. Ward	1	10
2	10	344	BREAKING THE ICE, by J. R. Smith	1	0
4	.	345	THE SPORTSMAN'S RETURN, by W. Ward	1	0
4	10	346	Feeding the Pigs, by J. R. Smith	1	0
11		347	CHILDREN PLAYING AT SOLDIERS, by G. Keating	1	0
19		348	THE ANGLER'S REPAST, by W. Ward	1	0
2	5	349	The Country Butcher's Shop, by S. W. Reynolds, after J. Ward	1	0
9	.	350	The Cow House, by and after J. Ward	1	0
3	10	351	Rustic Conversation, by S. W. Reynolds, after J. Ward	1	0

£1655:3:

Total of Sale

£3700:16:-

END OF SALE.

NOTICES OF SALES.

NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING
PAPERS:—

<i>Mondays</i> ...	...	Daily Telegraph; Morning Post.
<i>Tuesdays</i> ...	...	Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK
APPEAR IN THE FOLLOWING PAPERS:—

<i>Wednesdays</i>	...	Pall Mall Gazette.
<i>Saturdays</i>	...	Country Life.
<i>Sundays</i> ..	...	Observer and Sunday Times

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE
SELLING SEASON IN:—

Burlington Magazine.	Connoisseur.
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NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING
PAPERS:—

A. ENGLISH.

<i>Thursdays</i>	...	Times Literary Supplement.
<i>Saturdays</i>	...	Spectator.
"	...	Athenæum.
"	...	Bookman's Journal.
"	...	Clique.
"	...	Publishers' Circular.
"	...	Field.
<i>Mondays</i> ...	...	Sporting Life.
" ...	...	Sportsman.

B. FOREIGN.

Journal des Arts (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
American Art News.	Boston Transcript.
Philadelphia North American	Chicago News.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1920.

1970
1917
1850

CATALOGUE
OF
ENGRAVINGS,
Drawings in Pencil & Water-colour,
and Oil Paintings.

FIRST DAY'S SALE.

ENGRAVINGS IN THE PORTFOLIO,

The Properties of Mrs. Clulow, of 67, Haverstock Hill, N.W.;

Miss H. H. Tatlock, of Bramfield House, Halesworth,

AND FROM OTHER PRIVATE SOURCES, including

ENGRAVINGS IN COLOURS AFTER A. BUCK, STIPPLE ENGRAVINGS BY F. BAR-
TOLOZZI, MEZZOTINTS AFTER G. MORLAND, AND PLATES FROM J. M. W. TURNER'S
"LIBER STUDIORUM."

SECOND DAY'S SALE.

DRAWINGS IN PENCIL AND WATER-COLOUR,

INCLUDING THE PROPERTIES OF

Major Turner, of 10, Devonshire Place, W.;

The late Sir Edward Cook, K.B.E. (Sold by Order of the Executors);

Sydney Humphries, Esq. of Bohun Court, near Worcester,

AND OTHER PROPERTIES, comprising

DRAWINGS BY G. CATTERMOLLE, DAVID COX, E. DULAC, SIR JOHN TERRIS, R.W.S.,
SIR F. C. GOULD, SIR E. LANDSEER, R.A., S. PROUT, ARTHUR RACKHAM, T. ROWLANDSON;

ALSO AN INTERESTING

COLLECTION OF MODERN DRAWINGS & OIL PAINTINGS,

the Property of the late W. H. d'Arny, Esq. of Stanmore Hall, Middlesex

(SOLD BY ORDER OF THE TRUSTEES), including

DRAWINGS BY WALTER CRANE, NAPIER HEMY, R.A., D. G. ROSSETTI, P. RENOARD,
C. SAINTON, ETC., AND

OIL PAINTINGS BY SIR A. W. CALLCOTT, R.A., PETER GRAHAM, R.A., SIR PETER LELY,
C. E. PERUGINI, J. SANT, R.A., ETC.

AND OTHER PROPERTIES, comprising

OIL PAINTINGS

BY MASTERS OF THE ENGLISH, DUTCH, ITALIAN AND SPANISH SCHOOLS, including

J. BAPTISTE, W. BLAKE, J. CALLOW, HON. J. COLLIER, CH. CONDER, J. CONSTABLE,

YEEND KING, SIR T. LAWRENCE, G. METSU, P. NASMYTH, SIR A. VANDYCK,

P. WOUWERMAN, ETC.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGU BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

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On TUESDAY, the 27th of JULY, 1920, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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CATALOGUE

OF

ENGRAVINGS, DRAWINGS AND OIL PAINTINGS.

FIRST DAY'S SALE.

ENGRAVINGS.

IN THE PORTFOLIO.

LOT			
1	Views of Paris, etc. by A. P. Martial, Taiée and others; A Foraging Party, by A. Gilbert, after Rosa Bonheur; etc.	42	9
2	The Fair Gardener, <i>Baxter oil colour print</i>	1	1/14
3	Kosciusko and the Czar of Russia, by T. Gaugain, after A. Orlovski; F. Girardon, by Drevet, after Vivien; and other portraits	15	1/8
4	Views of Venice, <i>coloured lithographs</i>	20	1/10
5	Views on the Rhine, <i>coloured lithographs</i>	13	6
6	Views in Belgium, <i>coloured lithographs</i>	65	
7	Views of Celebrated Buildings in Belgium, and Historical Scenes, by L. Haghe	27	1/4 1/2
8	Hotel de Ville, Ypres; and the Cathedrals at Antwerp, Mechlin and Rheims, by J. Coney; Rheims Cathedral, <i>aquatint</i> ; and two others	7	1
9	Nine Views in Switzerland, Nismes, and other places, by R. Cunningham, <i>lithographs, coloured</i> ; Views in Russia, and other Continental Views, <i>coloured</i>	24	1/2
10	Views of Paris and Environs, by C. Riviere, <i>coloured lithographs</i>	48	1

2	10	11	Views on the Rhine from Mayence to Rotterdam, by Himely, Weber, Hurlimann, Salathé and Martens, <i>coloured aquatints</i>	31	Nea
	12	12	Views on the Continent, by J. Shury, R. Warwick, Hilliard and other engravers, <i>coloured</i>	49	Mo
	12	13	Belgian and Dutch Views and Costumes, published by R. Hills, <i>aquatints, in colours</i>	24	Sp
	10	14	Views in the Holy Land and Syria, by Merke and Stadler, after F. B. Spilsbury, <i>aquatints, printed in colours</i>	18	G.
1	14	15	Views in Sicily, Egypt, Asia Minor, etc., published by R. Bowyer, <i>aquatints, printed in colours</i>	40	Kea
3	3	16	Views in the Himalaya Mountains, by Havell, after J. B. Fraser, <i>aquatints, printed in colours, with frontispiece</i>	21	Sp
2	14	17	Fancy Subjects and Landscapes of the French, Dutch and Italian Schools	68	de
1	16	18	Apollo and the Muses, after Guttenbrun; Scenes in the Life of Marie de Medicis; and other Fancy Subjects	24	Pe
1	4	19	Hindoo Costumes, published by E. Orme; and other Costumes and Fancy Subjects, <i>coloured</i>	42	Ho
2	2	20	Landscapes, published by G. and S. Robinson; Illustrations to Don Quixote, <i>aquatints, printed in colours</i> ; Shooting and Hunting Subjects, <i>coloured lithographs</i> ; etc.	32	Wo
1	12	21	Scenes in the Life of Louis XIV, by Le Clerc, after Le Brun, and other French Line Engravings, <i>mounted in a volume</i> ; and Early Line Engravings of Battle Scenes in the Low Countries, by W. Baur	38	Pe
2	14	22	A Sloop of War in Studland, and A 90-Gun Ship at Spithead, by Clark and Hamble, after D. Serres, <i>aquatints, printed in colours</i>	2	Le
2	2	23	Scenes in the Campaign in Burmah, 1824, by H. Pyall, G. Hunt, Reeve and Fielding, after J. Moore, <i>aquatints, printed in colours</i>	17	Ca
2	8	24	Views of the Field of Waterloo, published by R. Hills; View of Moscow; Battle of Leipsic, <i>aquatints, printed in colours</i> ; Caricatures on Napoleon; a Document signed by Bernadotte; etc.	29	
18	10	25	Dulwich Gallery: the set of fifty aquatints by R. Cockburn, <i>printed in colours, in portfolio</i>	50	Sp

26	Roses, by R. Earlom, after R. J. Thornton ; and other plates of Fruit and Flowers, <i>aquatints, printed in colours</i>	33	2	10
27	Le Départ du Courier, and L'Arrivée du Courier, by Beauvarlet, after Boucher ; Le Satyre Impatient, by Anselin, after Caresme ; and three other French engravings, <i>late impressions</i>	6	3	15
28	La Dame Bienfaisante, by Demautort, after Schenau ; and Les Délices Maternelles, and Les Soins Maternels, by J. G. Wille, after P. A. Wille	3	3	
29	Conversation Espagnole, by Beauvarlet, after Vanloo ; Départ pour le Sabat, by Maleuvre ; and seven others	9	2	2
30	Nicaise, by De Larmessin, after Lancret ; La Paresseuse, by P. E. Moitte, after Greuze ; and Le Médecin Clairvoyant, by Helman, after Le Prince	3	1	10
31	Annette et Lubin, by N. Ponce, after P. A. Baudouin	1	4	5
32	L'Econome, by J. P. Le Bas, after Chardin	1	5	15
33	The Broken Promise, and The Accommodation, by J. Godefroy, after A. Tendi, <i>a pair</i>	2	1	18
34	The Fleecy Charge, by G. Shepherd, after G. Morland, <i>coloured</i>	1		10
35	Evening Amusement, by W. Blake, after Watteau	1		14
36	Study of two Girls, by Demarteau, after Boucher, <i>in red</i>	1	2	10
37	VILLA MADAMA, and COMPANION, by F. Janinet, after H. Robert, <i>a pair, printed in colours</i>	2	28	
38	Views of Dinant, Namur, Louvain and Bruges, by E. S. Oliver, <i>pencil drawings</i> ; two water-colour drawings ; and an oil painting of The Virgin	15		16
39	The Royal Navy lying at moorings at Chatham ; Coronation of George IV, <i>with the key plate</i> ; Fancy Subject, after Mrs. Cosway ; and two others	6		5
40	The Fight between Cribb and Molineux, by Holden ; Racing, by T. Rowlandson ; and other caricatures by Gillray, Rowlandson, G. Cruikshank, and others	17		
41	Admiral Pieter Florisz, after A. Liets ; Peter the Great, by Houbraken ; Duke and Duchess of Tuscany, by Edelinck, after Rubens ; and other English and Foreign portraits	46		16
42	Mary Queen of Scots, by F. Bartolozzi, after Zuccherro ; George III, by Facius, after Berczy ; and three other portraits	5		18

- 1 10 43 Miss Harriet Powell, by Corbutt, after C. Read ; George II, by J. Tinney, after Highmore ; George III, by Spilsbury ; and William III, by P. Schenck 4 Ben
- 1 . 44 General Pichegru, by and after C. H. Hodges ; Duke of Marlborough, by Heiss, after Kneller ; Oliver Cromwell, by J. Faber ; and Frederick the Great, by R. Houston 4 Lin

J. SMITH.

- 1 14 45 Charles I, after Vandyck ; James II and Queen, after N. De Largillière ; and Duke and Duchess of Lauderdale, by R. Williams, after Lely 4 Ben
- 1 10 46 Queen Mary, and Queen Anne, both after Kneller 2 Peter
- 2 14 47 Madame D'Avenant, and Duchess of Ormond, both after Kneller 2 Da
- 2 10 48 Earl of Plymouth, *early state, with address of Savage* ; and Earl of Pembroke, after Wissing 2 Ben
- 2 10 49 Sir Cloudesley Shovel, after W. De Ryck 1
- 6 15 50 William Wycherley, after Sir P. Lely 1
-
- 1 14 51 Sir George Byng, by J. Faber, after Kneller ; and Sir Charles Wager, by G. White, after J. Ellis 2 Da
- 3 5 52 Admiral John Byng, by R. Houston, after T. Hudson 1 Ben
- 1 2 53 Sir Edward Astley, by R. Earlom, after B. West 1
- 4 . 54 Henrietta, Countess of Rochester, by T. Watson, after Sir P. Lely 1 Re
- 3 10 55 Rembrandt, by C. Turner, after Rembrandt 1 Li
- 15 . 56 SIR MICHAEL SHAW STEWART, by S. Cousins, after Sir H. Raeburn 1 Ba
- 6 10 57 Master Herbert as Bacchus, by J. R. Smith, after Sir J. Reynolds, *first state* 1 Ba
- 20 . 58 DUKE OF RICHMOND, by R. Earlom, after Vandyck, *first state* 1 Ba
- 4 . 59 Louis XVI and Marie Antoinette, by Curtis, after Dufroe and Boze, *a pair* 2 M
- 11 . 60 Cardinal Bossuet, by P. Drevet, after H. Rigaud 1 Ha

61	The North West or Davis's Straits Whale Fishery, by and after R. Dodd	1	14
62	Signora Sestini, by J. Jones, after W. Lawranson	1	3
63	Miss Ann Parr, by J. Dean, after G. Romney	1	4 10
64	The Sailor's Return and The Soldier's Return, by W. Ward, after F. Wheatley, <i>a pair</i>	2	5
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69	THE FOUR SEASONS, by Zaffonato, Zecchin and Vedovato, after W. Hamilton, <i>the set of four, printed in colours</i>	4	15

J. M. W. TURNER.

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71	Ports of England, by T. Lupton, namely: Scarborough, Whitby, Portsmouth, Sheerness, Dover and Ramsgate, <i>open-letter proofs</i>	6	3 3
72	Facsimiles of Thirty-three Etchings, by J. M. W. Turner, published at Cambridge, 1879, in original portfolio	1 vol.	5

PLATES FROM THE LIBER STUDIORUM.

73	Pembury Mill, Kent, by C. Turner (<i>Rawlinson, 12</i>), <i>second state</i>	1	13
74	Drawing of the Clyde, by C. Turner (<i>R. 18</i>), <i>third state</i>	1	2
75	Morpeth, Northumberland, by C. Turner (<i>R. 21</i>), <i>third state</i>	1	1
76	Lauffenbourg on the Rhine, by T. Hodgetts (<i>R. 31</i>), <i>first state</i>	1	1
77	Young Anglers, by R. Dunkarton (<i>R. 32</i>), <i>third state</i>	1	12
78	Hedging and Ditching, by C. Easling (<i>R. 47</i>), <i>fourth state</i>	1	16
79	Stonehenge at Daybreak (<i>R. 81</i>); and Apuleia in Search of Apuleius, by W. Say (<i>R. 72</i>)	2	18

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16 .	80	The Death of Tom Moody, by E. Duncan; and The Burial of Tom Moody, by C. Rosenberg, <i>aquatints, in colours, a pair</i>	2	Ell
2 12 6	81	Venus Adorned by the Graces, and The Judgment of Paris, by F. Bartolozzi, after Cipriani, <i>in red</i>	2	Spe
2 10	82	Venus presenting the Cestus to Juno, and Jupiter and Juno on Mount Ida, by F. Bartolozzi, after Cipriani, <i>in red</i>	2	d
5 5	83	Fire, Earth, Air and Water, by F. Bartolozzi, after Cipriani, <i>in red, the set of four</i>	4	a
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4 10	93	The Triumph of Cupid, by Ryland, after A. Kauffman, <i>in red</i>	1	Spe
20 .	94	A. DÜRER: The Life of the Virgin, <i>woodcuts (Bartsch, 76-95), nineteen of the set of twenty, the title, no. 76, missing</i>	19	M
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108	Landscapes, by P. Parboni, after Claude Lorraine	4	4 7 6
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8 10	112	Lady Harriet Clive, by S. Cousins, after Sir T. Lawrence, <i>proof</i>	1	Jaco
3 18	113	Girl and Pigs, by R. Earlom, after T. Gainsborough	1	Bra
2 .	114	Lydia Hone, by C. Phillips, after N. Hone, <i>second state</i>	1	Spene
1 10	115	George Duke of Buckingham and his Brother, by J. McArdell, after Vandyck, <i>cut close</i> ; and Richard Farmer, by J. Jones, after G. Romney	2	Rea
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3 5	118	Una, by T. Watson, and Robinetta, by J. Jones	2	Joy
3 3	119	Mrs. Turner, by J. McArdell; and Mrs. Hartley, by G. Marchi	2	Beu
5 10	120	The Affectionate Brothers, by F. Bartolozzi, <i>in brown</i>	1	Spene
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9 .	122	Caroline Duchess of Marlborough and Daughter, by R. Houston	1	Spene
150 .	123	MISS SARAH CAMPBELL, by V. Green, <i>first state</i>	1	Colb

Other Properties.

IN THE PORTFOLIO.

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3 .	125	Count Kaunitz, on horseback, by N. Rhein, after Duvivier, <i>large mezzotint, proof before letters</i>	1	Bra
2 10	125A	The Durham Ox, by T. Whessell, after J. Boulton, <i>printed in colours</i>	1	de
2 .	125B	The Market, and Return from Market, by W. Annis, after F. Wheatley, <i>printed in colours, varnished, framed</i>	2	Hol
5 15	126	Miss Ann Parr, by J. Dean, after G. Romney, <i>framed</i>	1	Spene
2 .	127	Les Moissonneurs Effrayés par l'Orage, by Thouvenin, after R. Westall, <i>printed in colours</i>	1	Wyz

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131	Alexander Pope, after Sir G. Kneller; and Henry Worster, after T. Murray, both by J. Smith	2	14	
132	Duc d'Albret, and Louis Hesselin, both by R. Nanteuil; and Benjamin Franklin, by A. De St. Aubin, after Cochin	3	2	12
133	Marshal D'Harcourt, by A. Masson, after Mignard	1	10	10
134	View of Castle Street, Liverpool, from High Street, and View of Castle Street, Liverpool, from Pool Lane, by T. Malton, after G. Perry, <i>aquatints, a pair</i> ; and a duplicate of the first mentioned	3	6	.
135	View of Westminster Bridge, View of Blackfriars Bridge, and View of Somerset Place, by J. C. Stadler, after J. Farington, <i>aquatints, printed in colours</i>	3	12	.

£ 700. 12. -

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FRAMED.

H. HARPIGNIES.

LOT
136 Study of Beech Trees, *charcoal*, 16½ in. by 11 in.

1 Hol

A. E. JOHN.

137 The Satyr Family, *pen and ink*, 7½ in. by 12 in.

1 Rich

JAMES PATERSON.

138 Edinburgh Castle, *water-colour*, 6¾ in. by 9½ in.; and one
other by the same

2 Shatt

GEORGE CLAUSEN, R.A.

139 Interior of a Barn, *black chalk*, 10¼ in. by 8 in.; and one by
FRANCIS DODD

2 Hol

Other Properties.

J. H. LE KEUX.

- 140 The River Conway, North Wales, $11\frac{1}{2}$ in. by $17\frac{1}{2}$ in.; and one other 2

19

H. HARPIGNIES, 1877.

- 141 French Landscape with trees, 16 in. by 11 in. 1

8 5

PARMIGIANO.

- 142 Study for Minerva; and three others (*one unframed*) 4

16

FRAGONARD.

- 143 Lady writing a love-letter, and Cupid whispering in her ear, *miniature, round* 1

1 10

RAPHAEL.

- 144 Studies of Figures, *pen and bistre*, $10\frac{1}{2}$ in. by 8 in.; and one other 2

14

3

MURILLO.

- 145 St. Francis receiving the Stigmata; and one other 2

18

GUERCINO.

- 146 Study of a Young Woman with three Children, *red chalk*; and three others 4

14

DA VINCI.

- 147 Head of a Woman; and seven others, *in the portfolio* 8

14

CALLOW.

- 148 Elizabeth Castle, Jersey, 10 in. by 19 in. 1

1 10

DAYES, 1785.

- 149 Landscape with figures, $9\frac{1}{2}$ in. by $12\frac{1}{2}$ in., *oval*; and one other 2

5

T. B. HARDY.

10 10

- 150 Coast Scene, with fishing boats, 12 in. by 17 in.

1 Bou

PROUT.

1 12

- 151 A Tomb in a Crypt, *water-colour*, 7 in. by 8 in.; and three others

4 Rea

T. ROWLANDSON.

3 15

- 152 The Stag Hunt, *pen and water-colour*, 5½ in. by 9 in.

1 Lig

T. ROWLANDSON.

1 4

- 153 Cattle reclining by a stream; and one other by the same—
Girls bathing, 6 in. by 9 in.

2 Spe

HAYTER.

5 5

- 154 Portraits of two Children, *crayon*, 20 in. by 15 in.; and four others

5 An

DAVID COX AND ROBERT HILLS.

15

- 155 Chatsworth Park, with deer, 13 in. by 20 in.

1 Ab

TOM HUNN.

15

- 156 Views at Pangbourne, *a pair*, 18 in. by 26 in.

2 Joy

CHARLES CONDER.

20

- 157 Garden Scene with figures, *water-colour on silk*, 16 in. by 26 in.;
and another drawing on reverse

Rick

SIR JOHN TERRIS, R.W.S.

18

- 158 Old Town on the Coast of Norfolk; and one other, *a pair*
21½ in. by 15½ in.

2 All

SIR JOHN TERRIS, R.W.S.

22

- 159 A Wet Evening, York, 29½ in. by 19½ in.

1 Joy

D. MAY, 1832.

- ld 160 Sibyls' Temple, Tivoli; and six others, *unframed* 7 1 .

SIR EDWIN LANDSEER, R.A.

- 161 A bound Volume of Sketches and Studies, *in pencil, water-colour, etc.* 12 10

- old 162 A small oblong Sketch-book (7 in. by 4¼ in.) in brown sheep-skin, composed of seventy-six leaves of Whatman's paper, with the watermark 18[2]4. It is believed to have belonged originally to William Blake, and contains a sketch said to be by him; also the signature of Edward Calvert, a sketch by Samuel Palmer, a book-plate of C. H. Tatham, the father-in-law of George Richmond, R.A., and a considerable number of notes and drawings by the latter artist in his Blakesque manner, amongst them a view of Shoreham, near Sevenoaks, where this remarkable group of men, known as the "Ancients," lived from 1826-33; *from the collection of the widow of George Richmond's eldest son, 1901* 3 5

SAMUEL PROUT.

- den 163 Louviers Cathedral, 19 in. by 14½ in. 1 68 .

WILLIAM MULLER.

- rd 164 A German Doorway, with figures by Fred Taylor, 15½ in. by 11 in. 1 1 5

JOSEPH NASH.

- er 165 A Porch, Cranbourne, Dorset, 17½ in. by 11¼ in. 1 3 .

GEORGE CATTERMOLE.

- old 166 Columbus asking Alms, 15½ in. by 11½ in.; and one other 2 3 5

GEORGE CATTERMOLE.

- rich 167 A Castle Porch, 19½ in. by 14½ in. 1 1 10

The Property of the late Sir Edward Cook, K.C.B.

(SOLD BY ORDER OF THE EXECUTORS).

T. B. HARDY.

- 6 . 168 San Michiele, Venice, *water-colour*, $9\frac{1}{4}$ in. by $13\frac{1}{4}$ in.; and one other 2 Co

J. MACWHIRTER, R.A.

- 20 . 169 Town and Castle of Thun, Switzerland; and one other, a pair, $9\frac{3}{4}$ in. by $13\frac{1}{2}$ in. 2 Bo

H. THOMSON.

- 4 5 170 Drawing for an Illustration, *pen and water-colour*; and two others 3 Ma

SIR F. C. GOULD.

- 2 . 171 "For the Safety of the Government"; and four others 5 So

WALTER CRANE.

- 3 . 172 "Freedom," *design in pen and ink*; and four others 5 Mo

The Property of Sydney Humphries, Esq.

of Bohun Court, near Worcester.

EDMUND DULAC.

- 10 10 173 The Emperor's New Clothes, *signed, water-colours*, $12\frac{1}{4}$ in. by $9\frac{7}{8}$ in. 1 a

EDMUND DULAC.

- 20 . 174 Salome dancing, *signed, water-colours*, $12\frac{1}{4}$ in. by $9\frac{7}{8}$ in. 1 Sus

KAY NIELSEN.

- 175 Bismarck discovering the Soldier, *signed and dated 1913, water-colours, 13 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in.* 1

ARTHUR RACKHAM.

- 176 The Rhine-maidens obtain possession of the Ring, *signed and dated 1911, water-colours, 18 $\frac{1}{2}$ in. by 13 $\frac{1}{4}$ in.* 1

Other Properties.

OIL PAINTINGS.

FRENCH SCHOOL.

- 177 The Garden Party, 31 $\frac{1}{2}$ in. by 33 $\frac{1}{2}$ in. 1

FRENCH SCHOOL.

- 178 Portrait of a Lady in green bodice, with red drapery over her shoulders; and Portrait of a Gentleman, with powdered hair, *a pair, 26 in. by 21 $\frac{1}{2}$ in.*; and one other 3

A. E. PLASSAN.

- 179 An Interior with figures, 6 in. by 5 $\frac{1}{2}$ in. 1

J. BAPTISTE.

- 180 Flowers in a Vase, 25 in. by 19 in.; and two others 3

ITALIAN SCHOOL.

- 181 Madonna and Child, *panel, 16 in. by 13 in.* 1

T. D. CAVALLARE.

- 182 Portrait of Cardinal Manning, seated, with open book on table, *canvas, 42 in. by 32 in.* 1

GHISOLPHI.

- 20 . 183 View of Ruins by a river, with figures, 38 in. by 54 in. 1 S

ZUCCARELLI.

- 16 . 184 Landscape, with trees and cattle by a brook, 49 in. by 56 in.,
unframed 1

GIORGIONE.

- 2 . 185 Head of a Woman, panel, 12 in. by 12 in. 1 S

MURILLO.

- 5 10 186 Portrait of the Young St. John with lamb, 50 in. by 40 in. 1 C

LINGELBACH.

- 1 5 187 Battle of Lepanto, 36 in. by 48 in. 1 M

K. T. LITSEZAUER.

- 2 . 188 Scene from the Thirty Years War, canvas, 74 in. by 54 in. 1

ITALIAN SCHOOL.

- 3 5 189 Virgin and Child, panel, 14 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in. ; and one other 2 C

DUTCH SCHOOL.

- 25 . 190 A Battle Scene, 18 in. by 26 in. ; and one other 2 M

DUTCH SCHOOL.

- 1 5 191 Canal Scene by Moonlight, 18 in. by 14 in. 1 S

DUTCH SCHOOL.

- 2 2 192 Interior of an Artist's Studio ; and one other, a pair, 23 in. by
20 in., unframed 2 C

VAN DER BANCK.

- 18 . 193 Portrait of a Lady in red bodice, with a pearl necklace, oval,
30 in. by 25 in. ; and two others 3 C

BREUGHEL.

- 194 Travellers on a road in an undulating landscape, $15\frac{1}{2}$ in. by $22\frac{1}{2}$ in. 1

MOLSDORF.

- 195 Still Life: Fruit and Flowers, 20 in. by 41 in., a pair; and one other 3

HALS (AFTER).

- 196 Boy with a flute, 9 in. by 8 in. 1

G. METSU.

- 197 The Music Lesson, signed, on panel, 12 in. by 10 in. 1

RAPHAEL (AFTER).

- 198 Madonna and Child and St. John, 39 in. by 33 in. 1

SIR A. VANDYCK.

- 199 The Crucifixion, panel, 25 in. by 18 in. 1

RUBENS.

- 200 Mythological Subject, panel, 14 in. by 17 in. 1

SCHOOL OF KNELLER.

- 201 Portrait of the Old Pretender; and one other, ovals, 30 in. by 25 in. 2

JANSSENS.

- 202 Portrait of Sir Francis Walsingham, panel, 30 in. by 25 in.; and one other 2

MIEREVELDT.

- 203 Portrait of a Man, with pointed beard and white collar, 21 in. by 17 in. 1

A. LIEMANS.

- 204 Implements of the Hunt hanging upon a wall, 30 in. by 25 in. 1

VAN DIEST.

- 6 5 205 Rough Sea with fishing boats, *panel 14 in. by 19 in.* 1 *h*

ROBERT.

- 12 . 206 Views of Ruins, *a pair on panels, 10 in. by 7 in.; and two others* 4 *me*

GUARDI.

- 31 . 207 Views near Venice, *5 in. by 9 in.* 2 *Gre*

CODDÉ.

- 12 . 208 Interior with Musical Party, *panel 10 $\frac{3}{4}$ in. by 14 in.; and one other* 2 *As*
As

P. NAYSMITH.

- 8 10 209 Landscape with cottages, *panel 23 in. by 31 in.* 1 *M*

JAN VAN HUCHTENBURGH.

- 5 15 210 A Battle Scene, *panel 23 in. by 34 in.; and one other* 2 *A*

K. MOLENAER.

- 21 . 211 A Fishing Village with many figures, *unframed, panel 18 $\frac{1}{2}$ in. by 25 in.* 1 *U*

A. PYNAKER.

- 9 10 212 Hilly Italian Landscape with goat-herd, *unframed, panel 18 $\frac{1}{2}$ in. by 25 in.* 1 *Ag*

JAN PORTENAAR.

- 1 15 213 Still Life on a table, *28 in. by 39 in.* 1 *M*

COYPEL.

- 5 . 214 Martyrdom of a Christian, *44 in. by 54 in.* 1 *me*

L. URBAN.

- 18 . 215 Oriental Street Views, *a pair, 40 in. by 30 in.* 2 *K*

A. WATERLOO.

- 216 Wooded Landscape with a pool and figures, 28 in. by 22½ in. 1

3 5

WYNANTS.

- 217 Landscape with large trees and a sportsman, *panel* 24 in. by 33 in.; and one other 2

8 .

PHILIPS WOUWERMAN.

- 218 Two Men with white horse outside a cottage and a boy teasing two dogs, *panel* 10 in. by 12 in. 1

2 5

L. P. SMYTH, R.A.

- 219 Seascape and Shipping, *canvas* 15 in. by 20½ in.; and two others 3

2 15

ENGLISH SCHOOL.

- 220 Study of a Sleeping Girl, 13 in. by 11 in. 1

. . .

F. SARTORIUS, 1785.

- 221 Portrait of a White Horse in a Landscape, *signed and dated*; and two others, 9 in. by 12 in. 3

6 .

P. NASMYTH.

- 222 Crew Mill, Sevenoaks; and one other, *a pair, panels* 17 in. by 23 in. 2

2 8 .

D. TURNER.

- 223 View of Lambeth Palace seen through Old Lambeth Bridge, 15½ in. by 19½ in. 1

6 15

J. CONSTABLE.

- 224 Portrait of a Lady with powdered hair, white fichu and skirt and long white gloves seated by a table near a window, through which is seen a landscape, *panel* 10¾ in. by 8½ in. 1

1 10

W. SHAYER, 1837.

- 225 Group of Figures with Ponies on a Beach, *signed and dated*, 28 in. by 36 in. 1

1 10

J. D. HARDING, 1863.

15 10

- 226 A Welsh Glen with a brook, 17 in. by 22 in.

1 Me

CALLCOTT.

5

- 227 View on a River with castle and figures,
- panel*
- 14 in. by 12 in. 1

L

ROSALBA.

- 228 Lady with a dove, and a Lady with flowers,
- a pair*
- , 25 in. by 20 in. by 2

Wi

ENGLISH SCHOOL.

- 229 Portrait of a Gentleman in blue coat and white cravat, 30 in. by 25 in.; and one other,
- pastel*
- ,
- oval*
- 2

PEPPERCORN.

25

- 230 River Scene with two sailing barges, 16 in. by 26 in.

1 Ad

PEPPERCORN.

10 10

- 231 Evening: Going out to Sea, 11 in. by 32 in.

1 Me

WILLIAM OWEN.

5

- 232 A Girl with a basket of flowers on her arm, seated asleep, 50 in. by 40 in.

1 Fin

SIR A. W. CALLCOTT, R.A.

10 10

- 233 A River Scene with windmill and cattle,
- panel*
- 17 in. by 23 in. 1

Cr

A. STEVENS.

2 5

- 234 A Lady in black velvet dress watering flowers,
- panel*
- 12 in. by 10 in.; and one other 2

Fin

WOOLMER.

1

- 235 Adam and Eve, 16 in. by 19 in.

1 Cas

WILLIAM BLAKE.

25

- 236 The Day of Judgment, 25 in. by 31½ in.

1 Po

NORWICH SCHOOL.

- 237 A Lane with trees and a farmyard, *unframed*, 30 in. by 25 in. 1

YEEND KING.

- 238 A Placid Stream, 14 in. by 10 in. 1

JAMES CHARLES.

- 239 The House on the Hill, 23½ in. by 17½ in. 1

F. C. MAYER.

- 240 Interior of Nüremburg Cathedral, 17½ in. by 14 in.; and one
other—Drawing, by Shepheard 2

JOHN STAINES BABB.

- 241 A Frieze of Attic Months—Gifts of Love and Beauty and The
Return of Spring, 88 in. by 25 in. 4

ROBERT LADBROOKE, 1769–1842.

- 242 View in a Park with cattle and figures, 22 in. by 30 in. 1

CHARLES CONDER.

- 243 Portrait of a Lady in a garden, 27 in. by 30 in. 1

CHARLES CONDER.

- 244 The Lovers, 32 in. by 26 in. 1

A. STORCK.

- 245 Dutch River Scene with boats and figures, 23 in. by 32 in. 1

J. CALLOW, 1858.

- 246 A Coast Scene with boats and figures, 24 in. by 40 in. 1

S. GILPIN, R.A.

- 247 A Greyhound, 50 in. by 40 in. 1

S. GILPIN, R.A.

- 1 57 248 Portrait of a Mastiff, 46 in. by 65 in. 1 a

FRENCH SCHOOL.

- 10 10 249 Fête Champêtre, 57 in. by 76 in. 1 a

The Property of A. J. Godby, Esq.

of Wensley House, Eltham.

DUTCH SCHOOL (ABOUT 1750).

- 20 250 View of Utrecht in winter, seen from the frozen moat, upon which are numerous figures skating, inscribed with the name of Jan van der Heyden and the date 1665, panel, 14 $\frac{1}{4}$ in. by 18 $\frac{3}{4}$ in. 1 a

The Property of a Lady.

CALLCOTT.

- 10 251 Town on the Sea Coast, 25 in. by 30 in.; and two others 3

SPAGNOLETTA.

- 5 252 The Virgin mourning over the Dead Christ, 35 in. by 27 in.; and one other 2 a

A. KAUFFMAN.

- 253 The Two Sisters, 50 in. by 40 in. 1 a

SIR THOS. LAWRENCE.

- 19 254 Portrait of Thomas Wentworth Beaumont, Esq., M.P., of Bretton Hall, Yorkshire, in dark blue coat with white cravat, resting his right arm on some books, 50 in. by 40 in. 1 C

JOHN MORRIS.

- 255 A Highland Scene with pony and dogs, 60 in. by 42 in. 1 5

HONBLE. JOHN COLLIER.

- 256 A Lady in blue, 72 in. by 42 in. 1 10

The Property of the late W. R. D'Arcy, Esq.

of Stanmore Hall, Middlesex.

(SOLD BY ORDER OF THE TRUSTEES).

SIR PETER LELY.

- 257 Portrait of Barbara, Duchess of Cleveland, bust three-quarters to the left, in blue satin dress, with pearls in her hair, painted in an ornamental oval, canvas, 29 in. by 24½ in. 1 60

TURNER.

- 258 Pevensey Castle, Sussex: ruins on a height, river spanned by Gothic bridge in foreground, canvas, 11 in. by 15½ in. 1 7 10

TURNER.

- 259 Tutbury Castle, Staffordshire: ruins in the middle of the picture, the sea in the distance on the right, canvas, 11 in. by 15 in. 1 5

WESTALL.

- 260 The Vestal: a girl, in profile to the right, with a veil over her head, canvas, 9½ in. by 8 in. 1 3 10

G. BARRETT, R.A.

- 261 River Scene in Wales, mountains in the distance, stormy evening, canvas, 39 in. by 49 in. 1 3 10

J. GLOVER.

- 262 A Classical Landscape: a vale amongst mountains, with a large sculptured altar in the foreground, canvas, 40 in. by 50 in. 1 3 10

SIR A. W. CALLCOTT, R.A.

- 16 . 263 View of the Thames at Richmond, ferry-boat and fishermen in the foreground, *canvas*, 31 in. by 50 in. 1

LAWRENCE.

- . . . 264 Portrait of a Young Boy, half-length, in brown suit and white collar open at throat, looking upwards towards the right, *unfinished sketch, canvas*, 26 in. by 21½ in. 1

J. SANT, R.A.

- 16 10 265 Head of a Girl in profile to the right, with a wreath of white convolvulus in her hair, *canvas*, 29 in. by 24 in., oval 1

C. E. PERUGINI.

- 15 . 266 Idle Moments, *signed, canvas*, 48 in. by 36 in. 1

HENRY D. CHADWICK, 1890.

- 20 . 267 The Greek Slave, *canvas*, 39 in. by 21 in. 1

P. GRAHAM, R.A., 1891.

- 215 268 A Highland Glen, *signed and dated, canvas*, 23 in. by 18½ in. 1

DRAWINGS.

FRAMED.

WALTER CRANE, 1891-3.

- 10 10 269 A Masque of the Senses: five pairs of figures in front of an arcade, *signed and dated, water-colours*, 18 in. by 38 in. 1

WALTER CRANE, 1893.

- 6 10 270 The Loves of the Corn and the Poppy, *water-colours*, 23 in. by 17½ in. 1

C. NAPIER HEMY, R.A., 1908.

- 20 . 271 The Harbour Lights, St. Ives, *signed and dated, water-colours*, 17½ in. by 27 in. 1

D. G. ROSSETTI.

- 272 Head of a Woman looking downwards to the left, *signed, red
and white chalk*, 16 in. by 13 in. 1 13

. From the Reginald Vaile collection.

P. RENOUD.

- 273 Chairing the Orator, Ireland, *signed, charcoal and wash on
white paper*, 20 in. by 14 in. 1 18

P. RENOUD.

- 274 Five Little Girls dancing in a row, *signed, black chalk on white
paper*, 10 in. by 13½ in. 1 13

P. RENOUD.

- 275 Four Trumpeters of the Life Guards in State uniforms, *signed,
black chalk on white paper*, 10½ in. by 15 in. 1

P. RENOUD.

- 276 A Group of French Officers, *signed, black chalk on white paper*,
10¼ in. by 14 in. 1 10

P. RENOUD.

- 277 Three Little Girls dancing, *signed, black chalk on white paper*,
10 in. by 14 in. 1 10

P. RENOUD.

- 278 A Crowd looking in at an Office Window, *black chalk on white
paper*, 14 in. by 10½ in. 1 11

C. SAINTON.

- 279 Head of a Young Woman in profile to the right, *signed, gold-
point on white paper*, 11½ in. by 8 in. 1 10

C. SAINTON.

- 280 Head of a Girl turned three-quarters to the left, *signed, gold-
point on white paper*, 12 in. by 9 in. 1 10

C. SAINTON.

10 10

- 281 Unmasked : full-length figure of a girl, *signed, silver-point on white paper*, 12 in. by 5 in. 1

34

C. SAINTON.

- 282 Nude Female Figures reclining on clouds, *signed, silver-point on white paper*, 13½ in. by 14½ in. 1

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Total of Sale

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L. VAN LEYDEN	A. DÜRER	CLAUDE LE LORRAIN
	R. NANTEUIL	

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IN THE PORTFOLIO.

LOT		
1	The Royal Exchange, by T. Taylor ; two caricatures on the South Sea Bubble ; St. James' Square ; Views of Brighton, etc.	1 14
2	Miss Farren, by E. Fisher, after J. Zoffany ; and Sir R. Peel, by C. Turner, after Sir T. Lawrence	18
3	W. Woollett : First Premium Plate, after G. Smith ; Macbeth, after Zuccarelli ; Dido and Æneas, after Mortimer ; and Solitude, after R. Wilson, <i>proof etching and impression</i> ; and Knaresborough, by Vivares, after T. Smith	1 12
4	J. M. W. Turner : Views in England and Wales, by R. Wallis, E. Goodall, and other engravers, <i>proofs on india paper, and many are presentation impressions</i>	5 .
5	The Mill and The Lock, by W. Say, after J. M. W. Turner, <i>from the Liber Studiorum (R. 27), first state</i>	1 4
6	Windmill near Colchester, by D. Lucas, after J. Constable, <i>proof</i>	10
7	Gillingham Mill, by D. Lucas, after J. Constable, <i>proof</i>	10

1 14	8	The Royal Exchange, by T. Malton	1	sp
18	9	Inside and Outside the Royal Exchange, by F. Bartolozzi, after Loutherbrough and Chapman, a pair	2	a
2 2	10	River Fête given by the Lord Mayor to the King of Denmark 1782, by and after E. Martin	1	Pel
23 .	11	View of the Tower of London, by D. Havell, after J. Gendall, printed in colours	1	llh
9 5	12	A South View of Somerset House, by J. C. Stadler, after J. H. Shepherd, printed in colours	1	d
22 10	13	Westminster Hall and Abbey, by D. Havell, after J. Gendall, printed in colours	1	d
3 10	14	Taking a Lead, and Thrown Out, by C. Turner; and three other sporting subjects, printed in colours	5	For
1 2	15	Spring, by F. Bartolozzi, after Cipriani, slightly damaged	1	Br
1 10	16	Temperance; Fortitude; Evening and Night, published by R. Ackermann, printed in colours	4	sp
15	17	The Fox Chace, by and after P. Tillemans, on two sheets	1	For
9 .	18	Horse Match at Newmarket, by C. Du Bosc, after P. Tillemans, on two sheets	1	Da
2 10	19	The Start for the King's Plate, Newmarket, by J. Sympson, after P. Tillemans, on two sheets	1	40
5 .	20	Training Running Horses on Warren Hill, Newmarket, by J. Sympson, after R. Tillemans, on two sheets	1	l
2 12	21	Sir Christopher Wren, by J. Smith, after Kneller	1	Br
22 .	22	W. Baillie: one hundred and six of the set of one hundred and seven engravings, in original volume	1 vol.	sp
1 8	23	The Family and The Dance in the Inn, by A. Van Ostade; Chiaroscuro prints by A. Da Trente and A. M. Zanetti; and four others	14	har
1 8	24	A Sea God, by Lambert Hopfer (B. 27), damaged, and other early woodcuts	8	bol

aghi	25	Claude Le Lorrain : The Three Goats, and The Rape of Europa ; both from the Seymour Haden collection	2	11	10
o	26	W. Hollar : London before and after the Great Fire, on two sheets, and Map of London ; both from the Seymour Haden collection	2	1	10
er	27	W. Hollar : The Royal Exchange ; Lambeth House ; Charles I ; and two others	5		5
o	28	L. Van Leyden : Esther before Ahasuerus (B. 31), damaged ; and A Man and Woman seated in a Landscape (B. 148)	2		14
son	29	L. Van Leyden : St. George (B. 121), and Uylenspiegel (B. 159)	2	1	5
	30	A. Dürer : St. Christopher (B. 51) ; Four plates from the Little Passion, damaged ; The Peasant and his Wife (B. 83) ; The Dance (B. 90) ; and another	8	2	2
der	31	A. Dürer : St. Jerome in his Study (B. 60)	1	1	.
do	32	A. Dürer : St. Jerome in the Desert (B. 61), damaged	1	1	14
aghi	33	A. Dürer : Christ disputing with the Doctors (B. 91) ; St. George (B. 111) ; and St. Catharine (B. App. 25) ; second state, woodcuts	3	2	10
der	34	A. Dürer : The Patron Saints of Austria (B. 116), woodcut, two impressions	2	1	2
tyard	35	Rembrandt : Christ driving the Money-changers from the Temple (Hind. 126), second state	1	2	14
ons	36	Rembrandt : The Strolling Musicians (H. 142), first state	1	3	.
ker	37	Rembrandt : The Angel departing from the Family of Tobias (H. 185), third state	1	2	15
dock & B	38	Rembrandt : Landscape with a cow drinking (H. 240), second state	1	7	5
do	39	Rembrandt : Landscape with three gabled cottages beside a road (H. 246) ; Jacob and Laban (H. 183), late states ; and Baillie's copy of the Three Trees	3	1	6

DRAWINGS.

- | | | |
|-----|---|------|
| / 1 | 40 Trial of Lord Melville, by A. Pugin, in water-colours, from the <i>Sir Charles Price</i> collection 1 | Pal. |
| 8 | 41 After J. M. W. Turner : The Bridge and Cows, and Little Devil's Bridge, <i>initialled C. T. 1873, in sepia</i> 2 | Rea |
| / 2 | 42 S. Gilpin : Landscape, in water-colours ; and Two Studies of Cows, in pencil ; and two other drawings 5 | Mee |

The Property of a Lady.

- | | | |
|------|---|-----|
| 5 | 43 Charles I, by Mandel, after Vandyck ; Peter the Great, by H. Dupont, after Delaroche ; and Francis I, by Soumy, after Titian 3 | ho |
| 2 15 | 44 Les Desirs de l'amour and Les Plaisirs de l'Hymen, by A. Le Grand, after Schall, <i>a pair</i> 2 | Bo |
| / . | 45 Le Lutrin, by B. Picart, the set of six, with portrait of Boileau, <i>frontispiece and explanation of plates</i> 9 | M |
| / 1 | 46 W. Faithorne : Henry, Earl of Holland ; Margaret Smith ; Charles I ; Abraham Cowley and James Calthorpe, <i>two impressions</i> ; and John Ogilvy, by P. Lombart 7 | ho |
| / 1 | 47 W. Hollar : Thomas, Earl of Arundel ; Sir John Clenche ; and Petrarch's Laura 3 | d |
| / 0 | 48 P. Lombart : Robert Walker and Jeremy Taylor, and three others 5 | a |
| 5 | 49 R. Morghen : Prince of Orange, after Miereveld ; and another 2 | d |
| / 1 | 50 C. Visscher : Gellius de Bouma and Johann Merius 2 | Ben |

FRENCH LINE PORTRAITS.

- | | | |
|------|--|----|
| / 0 | 51 Claude Gillot, by J. Aubert, after C. Gillot ; and Louis XIV, by J. Gole 2 | ho |
| / 15 | 52 J. Daullé : Marie Josephe, Queen of Poland, after L. De Silvestre ; and Jean Mariette, after A. Pesne 2 | d |

P. DREVET.

eler	53	Samuel Bernard, after H. Rigaud	1	5 10
in	54	Nicholas Boileau Despreaux, after H. Rigaud	1	2 .
l	55	Jacques Nicholas Colbert, after H. Rigaud ; and Fenelon, after J. Vivien	2	1 10
l	56	Robert De Cotte, after H. Rigaud	1	2 2
l	57	Geoffrin, after N. De Largillière	1	2 .
eler	58	Marie de Laubespine, after N. De Largillière ; and Adam and Eve, after Coypel	2	1 .
st	59	Philip V of Spain, after H. Rigaud	1	1 10

G. EDELINCK.

idge	60	Henry Goltzius, and two others of Henry Goltzius and Theodore Cornhert	3	12
maford	61	Louis XIV, <i>proof and impression</i>	2	1 16
lson	62	F. M. Le Tellier, Marquis de Louvois, after Mignard ; and G. Van Leeuwen, after Boonen, <i>proof</i>	2	1 5
maford	63	Claude Mellan ; Antoine Furetière ; Madame Helyot, after J. Galliot ; and four others	7	1 .
un	64	Philip V of Spain ; Paul Tallemant, after Coypel ; Andreas Hameau ; and two others	5	10
do	65	Voltaire ; J. de la Fontaine ; J. J. Vade and Chenneviere, by E. Ficquet ; and three others, by N. Le Mire, Dupin, and Darodes	7	10
do	66	Antoine de Malvin de Montazet, by C. A. Littret, after Vanloo ; and Portrait of a Man, by T. Matham, <i>proof</i>	2	1 .
do	67	Antoine Vallot, after P. Champagne, and another ; both by R. Lochon	2	1 .

A. MASSON.

1	.	68	Louis Abelly and Charles Patin	2	ho
5	15	69	Guillaume de Brisacier, after Mignard : Alexandre Marquis de St. André, after De Seve ; and Louis XIV, after Le Brun	3	thea
1	15	70	Louis XIV, after Le Brun ; and Olivier Le Fevre d'Ormesson	2	ho
3	5	71	Marin, after P. Mignard	1	d
4	10	72	Dionysius Marin and Michael Colbert	2	d
15		73	Antoine Desplessis, by C. Mellan ; J. Jordaens and H. Liberti, by P. De Jode, after Vandyck ; and five others	8	ba

I. MORIN.

7	.	74	Anne, Queen of France, and Louis XIII, after P. Champaigne	2	B
7	.	75	Nicolas de Neuville, Marquis de Villeroy, after P. Champaigne, and Hierosme Franque, after Franque	2	e
6	15	76	Francois Potier, Marquis de Gesvres ; Theophile Brachet and Cardinal Borromeo, all after P. Champaigne	3	e

R. NANTEUIL.

3	5	77	Jacques Amelot and Antoine Barillon, Marquis de Branges (R.D. 31)	2	ba
5	.	78	Pompone de Bellievre, after P. Champaigne (R.D. 36) : the same, after C. Le Brun ; and the same, after C. Le Brun	3	Ben
3	15	79	François Blanchart (R.D. 39) ; and François, Duc de Lorraine (R.D. 197), two impressions	3	a
4	15	80	Gilles Boileau (R.D. 43) ; and F. J. De Nesmond (R.D. 201)	2	bol
3	10	81	F. J. De Nesmond ; Cardinal Richelieu ; and another	3	ba

tyard	82	Michel Le Tellier, 1659 ; the same, 1661 ; and Pierre Poncet (<i>R.D.</i> 215)	3	5
ldock B	83	Michel de Marolles ; Louise Marie, Queen of Sweden ; Jean Chapelain ; and Henri duc de Longueville, after Champaigne	4	15
re	84	Cardinal Mazarin, 1656 ; the same, 1659 ; and the same, after Van Mol	3	5
o	85	Marie Jeanne Baptiste, Duchesse de Savoye, after L. Du Sour	1	3 10
on	86	J. B. Van Steenberghen, after Duchastel (<i>R.D.</i> 226) ; and Antoine Barberin (<i>R.D.</i> 29)		9 .
der	87	Jean Chaillou de Thoisy, by J. L. Rouillet, after C. Gerardin	1	2 .
pe	88	Pope Clement X, by P. Simon, after G. B. Gaulli	1	1 .
do	89	Paul de Beauvillier, Duc de St. Aignan, by S. Thomassin	1	2 5
er	90	François Michel de Verthamon, by A. Trouvain, after H. Rigaud	1	2 .
in	91	Portrait of a lady as Flora, by S. Valée, after H. Rigaud	1	1 5
P. VAN SCHUPPEN.				
age	92	François de Nesmond, after Le Febvre ; Charles D'Anglure de Bourlemont, after Ferdinand ; Pierre Pithou ; and two others	5	15
o	93	Charles de Hovel, after Van Mol ; Pierre Mercier, after Le Maire ; and Christian François de Lamoignon, after Le Seve	3	1 5
tyard	94	Charles Maurice Le Tellier, after Mignard ; Marquis de Louvois, after Le Febvre ; Cardinal d'Este ; and Guil- laume de Harouys, after De Troy	4	5 .
der	95	Louis, Dauphin de France, after De Troy	1	2 4
tyard	96	Louis XIV, after Mignard, and Henri Godet	2	3 .

- 2 . 97 C. Vermeulen : Pierre Vincent Bertin, after N. De Largillière ; Joseph Roettiers, after Largillière ; and Louis François Le Tellier, after P. Mignard 3 *hop*
- 1 15 98 C. Vermeulen : William III ; Bardo Bardi Magalotti, after Largillière ; and H. Meyercorn, after H. Rigaud 3 *a*
- 4 4 99 J. G. Wille : La. Liseuse, after G. Dow ; Les Delices Maternels, after P. A. Wille ; Repos de la Vierge, after C. Dietricy ; and four others 7 *Ste*
- 2 15 100 J. G. Wille : Maurice de Saxe, after H. Rigaud, and Marie Therese, Dauphine de France, after Klein ; Jean Baptiste Silva, by G. F. Schmidt, after H. Rigaud ; and another 4 *Pete*
- 15 101 A study of figures, by E. Delacroix, *pen and ink drawing* 1 *hop*

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Brabœuf Manor, Guildford.

PORTRAITS.

- 9 10 102 Dr. Hague, professor of music, by H. Meyer, after G. H. Harlow, *printed in colours, open-letter proof* 1 *Dar*
- 9 9 103 SIR H. RAE BURN : Sir Walter Scott, by W. Walker, *proof on india paper* 1 *Har*
- 5 10 104 SIR H. RAE BURN : Sir Michael Shaw Stewart, by S. Cousins 1 *Par*
- 14 . 105 SIR H. RAE BURN : The Same, *with the title in open letters, and the word "Proof"* 1 *M*
- 28 106 SIR H. RAE BURN : ALEXANDER ADAM, by C. Turner 1 *Dar*
- 13 . 107 LORDS GEORGE AND CHARLES SPENCER, by W. Whiston Barney, after R. Cosway, *open-letter proof* 1 *Bru*
- 2 10 108 Henry Moyes and Mr. Nicoll, by W. Ward, after J. R. Smith 1 *d*
- 14 10 109 SIR J. REYNOLDS, DUCHESS OF MARLBOROUGH AND DAUGHTER, by R. Houston, *first state, before the title* 1 *Sinc*
- 5 . 110 Miss Chambers, by and after J. R. Smith 1 *Dar*
- 5 . 111 Le Chevalier D'Eon, by F. Haward, after A. Kauffman, *proof before letters* 1 *d*

FANCY SUBJECTS IN STIPPLE AND MEZZOTINT.

112	CUPID STUNG BY A BEE, BY A. POGGI, <i>proof before the border, and the title, finely printed in colours</i>	1	26	
113	Venus surrounded by Cupids, by F. Bartolozzi, after G. B. Cipriani, <i>printed in colours, inscription space cut</i>	1	9	
114	Jupiter and Io, by F. Bartolozzi, after Correggio, <i>printed in colours</i>	1	5	
115	J. R. SMITH: DELIA IN TOWN, AFTER G. MORLAND, <i>oval, etched letter proof, in brown</i>	1	43	
116	W. WARD: THE SOLILOQUY, after W. Ward, <i>in brown</i>	1	18	
117	W. WARD: LOUISA MILD MAY, <i>in brown, oval, open-letter proof</i>	1	5	
118	W. WARD: CONSTANCY, after G. Morland, <i>in brown</i>	1	18	
119	J. R. SMITH: BELISA, after J. R. Smith, <i>circle, in brown</i>	1	5	
120	E. J. DUMÉE: THE FAIR SEDUCER, after G. Morland, <i>oval, in brown</i>	1	25	
121	The Orange Girl, by F. Bartolozzi, after J. H. Benwell, <i>oval, proof before letters</i>	1	6	
122	MRS. FITZHERBERT, BY J. CONDE, AFTER R. COSWAY. <i>proof before letters, in brown</i>	1	31	
123	CECILIA, by J. Baldrey, after J. Hoppner, <i>in red</i>	1	7	10
124	Courtship and Matrimony, by F. Jukes, after W. Williams, <i>pair</i>	2	21	
125	Cupid and Cephisa, by T. Burke, after A. Kauffman, <i>etched letter proof, oval, in brown</i>	1	11	10
126	Cupid and Ganymede, by T. Burke, after A. Kauffman, <i>etched letter proof, circle, in brown</i>	1	5	10
127	Lucrece, by W. Dickinson, <i>open-letter proof, in brown</i>	1	6	
128	The Judgment of Paris, by W. W. Ryland, after A. Kauffman, <i>proof before letters, circle, in red</i>	1	10	10
129	The Triumph of Venus, by W. W. Ryland, after A. Kauffman, <i>proof before letters, circle, in red</i>	1	14	

13 .	130	The Graces Binding Cupid to a Tree, by W. W. Ryland, after A. Kauffman, <i>proof before letters, circle, in red</i>	1	Da
10 10	131	Prudence and Beauty, and Genius and Beauty, by F. Bartolozzi, after G. B. Cipriani, <i>proofs before letters, pair, ovals, in red</i>	2	
4 15	132	Prosperity, and Fortune, by F. Bartolozzi, after G. B. Cipriani, <i>etched letter proofs, pair, ovals, in red</i>	2	
4 .	133	Contemplation ; Attention ; and Liberality, by F. Bartolozzi, after J. B. Cipriani, <i>ovals, in red</i>	3	Thos
5 .	134	Love instructing Cupid, by F. Bartolozzi, after G. B. Cipriani, <i>proof before letters, oval, in red</i>	1	Dau
2 15	135	The Beautiful Rhodope in love with Aesop, by F. Bartolozzi, after A. Kauffman, <i>proof before all letters, oval, in red</i>	1	Sim
5 10	136	Lady's Maid Soaping Linen, by P. Dawe, after H. Morland	1	Da
5 .	137	Pamela and Phyloclea, by V. Green, after Sir P. Lely, <i>etched letter proof</i>	1	Ar
14 10	138	LA SURPRISE, BY S. COUSINS, after C. M. Dubufe, <i>proof before all letters</i>	1	Sim
1 .	139	Souvenirs, and Regrets, by S. W. Reynolds, after C. M. Dubufe, <i>open-letter proofs, pair ; and Angels' Heads, by the same</i>	3	Wil

FRENCH SCHOOL.

P. A. BAUDOUIN.

15 .	140	Le Matin, and Le Midi, by E. de Ghendt, <i>early states, cut to engraved surface</i>	2	Bo
7 10	141	Le Soir, and La Nuit, by E. de Ghendt	2	ho
8 10	142	La Sentinelle en défaut, by N. de Launay	1	d
8 .	143	Les Soins Tardifs, by N. De Launay	1	Dau
6 10	144	Annette et Lubin, by N. Ponce	1	ho
4 5	145	L'Amour à l'épreuve, by Beauvarlet	1	a

L. BOILLY.

146	La Surprise Agréable, by Mixelle, <i>proof before letters</i>	1	10	.
147	Il Dort, by Texier	1	4	10
148	On la tire aujourd'hui, by S. Tresca	1	6	10

C. EISEN.

149	Les Désirs Satisfaits, by Patas	1	3	10
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H. FRAGONARD.

150	LA BONNE MÈRE, BY N. DE LAUNAY, <i>proof before the dedication and publication line, fine</i>	1	40	.
151	LE BAISER À LA DÉROBÉE, BY N. F. REGNAULT, <i>proof with only the engraver's name etched, very fine</i>	1	60	.
152	DITES DONC SİL-VOUS-PLAIT, by N. de Launay, <i>with full untrimmed margins</i>	1	18	.

M. GARNIER.

153	Passage du Ruisseau, by Petit	1	3	5
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J. B. GREUZE.

154	LA LAITIÈRE, BY J. C. LE VASSEUR, <i>proof before the dedication and publication line, very fine</i>	1	45	.
155	La Vertu Chancelante, by J. Massard, <i>fine impression, inscription space cut</i>	1	6	10

J. B. HUET.

156	LA SERVANTE JUSTIFIÉE, CONTE DE LA FONTAINE, BY BONNET, <i>printed in colours, very fine</i>	1	16	.
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J. ISABEY.

157	Mme. Dugazon, by Monsaldy, <i>oval, printed in colours</i>	1	10	10
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N. LAVREINCE.

158	Les Aprets du Ballet, by Tresca	1	17	10
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E. LE BEL.

- 2 . 159 Le Coup de Vent, and La Voilà Prise, by A. B. Girardet, *Sim*
and Niquet, *pair* 2

J. B. LE PRINCE.

- 1 5 160 La Crainte, by N. Le Mire 1 *Bo*

P. E. MOITTE.

- 4 15 161 L'Infidélité Reconnue, by Dambrun 1 *Sim*

F. M. QUEVERDO.

- 9 . 162 Le Sommeil Interrompu, by Dambrun ; and Nouvelle du
bien aimé, by Romanet, *pair*, *proofs before the dedication*
and publication line 2 *Br*

H. RIGAUD.

- 4 . 163 Portrait of Robert de Cotte, by P. Drevet 1 *Dan*

J. B. TOUZÉ.

- 6 10 164 Les Amusements Dangereux, by Voyer le Jeune 1 *Sim*

£ 10 83 . 18 . 0

CAPTAIN COOK'S ARTIST.

At Messrs. Sotheby's sale yesterday a small collection of engravings and drawings, the property of Mr. Arthur C. Jones, of Portelet, Jersey, executor of the late Lord Ranelagh, was offered, which included 46 water-colour drawings by John Webber, R.A., illustrating the third voyage of Captain James Cook, 1776-80. Webber, who was born in London in 1752 and died there in 1793, accompanied Captain Cook to the South Seas, and these drawings, some of which are 16in. by 25in., depict costumes, customs, portraits of the natives, and the topography of the islands visited. The collection of drawings is mounted in a large folio volume and was purchased by Mr. Francis Edwards for £500.

SECOND DAY'S SALE.

The Property of Arthur C. Jones, Esq.,

of Portelet, Jersey ;

Executor of the late Viscount Ranelagh, K.C.B.

IN THE PORTFOLIO.

LOT			
all	171	North Euston Hotel, Fleetwood, by G. Moore ; Map of the European and American Overland Telegraph Line ; Views, Maps, Caricatures, by Gillray and others, etc. <i>a parcel</i>	5
cash	172	Earl of Lucan, by M. A. Bregon, after Lady Bingham ; Colonel Edward Kelly, by W. Day ; Miss Walpole, by Watson and Dickinson, after Bunbury, and other portraits 13	18
	173	The Ladies Jones, by J. Smith, after Van der Vaart, <i>first state</i> 1	16
beer	174	Sutlej, East Indiaman, by T. G. Dutton ; East India Company's Pilot Brig Guide and barque John Laird, by G. Hawkins, after T. B. Horner ; and S.S. Great Britain, by T. G. Dutton, after S. Walters, <i>lithographs</i> 3	3
lo	175	Action between the Surveillante and Quebec, The Capture of Le Cygne ; Capture of H.M.S. Lord Nelson, and other naval actions ; <i>mostly coloured, lithographs</i> 9	6 5
low	176	Yacht, Gondola, by T. G. Dutton, after N. M. Condry, <i>one proof before letters, and four impressions</i> 5	1 15
beer	177	Westminster Abbey ; Regent Street, looking towards Duke of York's Column ; Regent Street, looking towards the Quadrant ; Entry to the Strand and Piccadilly, looking towards the City, by T. S. Boys, <i>lithographs</i> 5	5 10

- 178 Bombardment of Odessa, by T. G. Dutton; Battle of Inkermann, by C. Faure, *coloured*; The Sortie from Sebastopol; Vessels of the French Imperial Navy, by T. G. Dutton, after O. W. Brierly; and other prints relating to the Russian war 15 *Sp*
- 2 179 The Attack of two Lanoon pirate proas on the proa Jolly Batchelor, by Dickinson, after Lieut. J. Hunt, *coloured*; and two other naval lithographs 3 *Pur*
- 1 2 180 Events and Battles in the Crimean War, *some coloured, lithographs* 51 *Sp*
- 1 181 Costumes of the Austrian Army and Military Actions, *some in colours* 13 *d*
- 1 15 182 Costumes Militaires Francais, by G. David, after A. De Marbot, *coloured lithographs* 31 *Par*
- 1 10 183 French Military Costumes, *lithographs in colours*; and French Military Caricatures *Sp*
- 16 10 184 A set of sixty coloured Engravings of Standards of French regiments of the time of Louis XVI; Portraits of Napoleon and his Generals; Caricatures on Napoleon and English Costumes; Spanish, French and other Military Costumes, etc.; *one hundred and seventy-five engravings, mounted in a scrapbook* 1 vol. *do*
- 20 185 Military Costumes of France, Switzerland, Belgium, Italy, Mexico, etc., *one hundred and thirty-six engravings, mounted in a scrapbook, mostly in colours* 1 vol. *d*
- 2 186 Cosaque en Bataille and Cosaque Regulier à la Course, by Levachez; Militaires de la Garde Imperiale Prusse and Officiers Prussiens, by Debucourt; all after C. Vernet, *and all in colours* 4 *do*
- 3 15 187 Camp of the 93rd Highlanders at Dover, by W. Burgess, *coloured lithograph*; and Charge of the Guards at Alma, by L. Huard 2 *Par*
- 2 5 188 The Queen reviewing the Guards in Hyde Park on their return from the Crimea; and The Queen addressing her troops on their return from the Crimea, after G. Thomas, *coloured lithographs* 2 *d*

189	The Blues, as they were and as they are, by W. Heath, <i>in colours</i> ; Officier Ecossais sortant du Camp, by Levachez, after C. Vernet ; Military Caricatures, by Heath, H. Alken, etc., <i>mostly coloured</i>	12	1	10
190	Costumes of the Volunteers of London, by Rowlandson, <i>in colours</i>	29	6	10
191	English Military Costumes, after R. K. Porter, <i>some coloured</i> ; Dockyard Battalion, by J. Brandard, <i>in colours</i> , etc.	34	2	2
192	Exterior of Hougoumont, by T. Sutherland, <i>aquatint in colours</i> ; Charge of the Life Guards at Waterloo, by W. Bromley, after L. Clennell ; and Representations of Military Actions, <i>published by Laurie and Whittle</i>	6	1	.
193	Officiers Anglais et Ecossais, by Debucourt, after Vernet ; and Chapeau de Paille, by Gatine, after H. Vernet, <i>both coloured</i>	2	1	12
194	Scots Fusilier Guards, after M. A. Hayes ; 21st Royal North British Fusiliers, by J. Harris, after H. Martens ; and Infantry of the Line, by Clerk, after Eschauzier ; <i>all in colours</i>	3	6	10

MILITARY COSTUMES

BY E. HULL, IN COLOURS.

195	Private, Royal Artillery ; Officer, 62nd Regiment ; and Field Officer, Honble. East India Company	3	2	.
196	1st Life Guards : Private and Farrier	2	1	5
197	9th Lancers : Officer in full dress, and Officer in marching order	2	3	15
198	10th Hussars : Private in winter dress ; and 3rd Light Dragoons, Private	2	2	10
199	3rd Regiment Guards, Sergeant ; and Light Infantry Man	2	5	.
200	Royal Marines : Sergeant-Major, Drummer, and Master of the Band	3	5	.
201	17th Regiment : Sergeant, Drum-Major, Bugler and Band	4	5	.

DRAWINGS.

- 3 . 202 Portrait of an Officer of 2nd Life Guards, by Dighton, in *water-colours* *Br*
1
- 2 15 203 Officer of the Life Guards, by H. Heath, 1829, in *water-colours*, and the engraving of the same *La*
2

J. WEBBER, *died* 1793.

- 500 . 204 ILLUSTRATIONS TO THE THIRD VOYAGE OF CAPTAIN JAMES COOK, 1776-1780 *Ed*

A most interesting collection of forty-six water-colour drawings made by this artist, who accompanied Captain Cook on his third and last voyage. The drawings depict costumes, customs, portraits of the natives, and the topography of the islands visited. The drawings are mounted in a large folio album, *green morocco gilt*, the sizes varying from 9½ins. by 6½ins. to 16ins. by 25¼ins.
1 vol.

Engraved portraits of Captain James Cook, by J. K. Sherwin and F. Bartolozzi, and Captain James King, by F. Bartolozzi, are inserted in the volume.

The Property of
Lieut.-Col. Sir W. H. Ingilby, Bt.,
of Ripley Castle, Harrogate.

- 205 H. B. Caricatures, a collection of one hundred and ninety-five, *coloured, bound in two volumes* *Pa*
2 vol.
- 3 . 206 M. Darly's Caricatures, a collection of one hundred and fifty-six, *bound in a volume* *M*
1 vol.
- 1 10 207 La Course Des Montagnes Russes à Paris, and other caricatures; Chinese Landscapes; Portraits; Historical Prints, etc. *sp*
a parcel
- 10 10 208 Thirty-nine views of Rome, and Frontispiece, by Piranesi 40 *sin*
- 4 . 209 Woodcuts by A. Dürer, J. B. Grun, and other Old Master Engravings *Ru*
a parcel
- 7 5 210 A. Dürer: The Holy Family with the three rabbits; The Martyrdom of St. Catharine; Hercules; Plates from the Life of the Virgin, etc., *woodcuts, some damaged and a few duplicates* *Ho*
22

Other Properties.

one	211	Yacht Mystery Winning a Match off Cowes, 1844, by G. Hawkins, after N. M. Condry	1	/	.
o	212	Schooner Yacht Cambria, by and after T. G. Dutton, in colours	1	/	.
ker	213	Schooner Yacht America, by and after T. G. Dutton	1	2	15
dege	214	Race horses : Musjid, by J. Harris, after H. Hall ; and Gladiateur, winners of the Derby Stakes, 1859 and 1865 ; aquatints, printed in colours	2	1	.
ner	215	Cock Fighting, after H. Alken, aquatints in colours, a pair	2	1	.
dge	216	Pigeons : Portrait of a Carrier and Portrait of a Pouter, by and after D. Wolstenholme, printed in colours, a pair	2	2	5
ner	217	Cleopatra, by G. Scorodomoff, after A. Kauffman, printed in colours ; and Innocent Amusement	2	2	.
sh	218	J. M. W. Turner : Flint Castle, by C. Turner, second state ; and Ships in a Breeze, by C. Turner, first state ; plates from the <i>Liber Studiorum</i>	2	2	10
ll	219	Portraits of the Five Noble Admirals, published by Laurie and Whittle, coloured mezzotint ; and Homeward Bound, East Indiaman taking a pilot off Dover, by C. Morrison, after R. Dodd	2	1	10
in	220	Sir Charles M. Clarke, by T. Hodgetts, after S. Lane	1		10
ieil	221	James, Earl of Erroll, by T. Watson, after Sir J. Reynolds	1	9	10
ker	222	LORD KEITH, by S. W. Reynolds, after H. P. Danloux, proof before letters.	1	4	5

ENGRAVINGS.

ner	223	James Paine and Son, by Watson, and Ariadne, proof, both after Sir J. Reynolds	2	2	15
lo	224	Mrs. Parkyns, by C. Wilkin, after J. Hoppner	1	4	5

- | | | | | |
|------|-----|--|--------|-------|
| 10 | 225 | Henrietta Maria and two others, by W. Hollar ; The Woman with the two children, by A. van Ostade ; and other Early Master Engravings | 19 | Real |
| 14 | 226 | Jupiter and Io, by V. Green, after J. Hoppner, <i>open-letter proof</i> | 1 | de |
| 3 5 | 227 | Cheval Effrayé par La Foudre, by P. L. Debucourt, after C. Vernet, <i>coloured</i> | 1 | Turn |
| 5 | 228 | Portrait of a Prince, by L. Cranach (B. 144) ; one of the set of The Passion, by Urse Graf ; and an Illustration to the Nuremburg Chronicle, <i>early woodcuts</i> | 3 | Real |
| . | 229 | Duchess of York, by D. Cuneo, after Cuninghame ; Catharine of Braganza, by A. De Blois ; and Captain Macbride, by J. Fittler, after Northcote | 3 | Par |
| 2 | 230 | Paris and Helen and Rinaldo and Almida, by V. Green, after A. Kauffman, <i>a pair</i> | 2 | Pierp |
| 5 | 231 | George James Riddell, by F. Bartolozzi, after J. Downman, <i>printed in red</i> | 1 | Par |
| 2 15 | 232 | Commemoration Plates of the Four Naval Victories ; 1st June, 1794 ; Battle of St. Vincent ; Battle of Camperdown, and Battle of the Nile, from the pictures by R. Smirke, <i>with the letterpress, bound in a volume, original binding</i> | 1 vol. | Spe |
| 3 15 | 233 | General David Stewart of Garth, by S. W. Reynolds, after J. M. Scrymgeour | 1 | Ran |
| 18 | 234 | Bacchanalians, by A. Conte, after Lady D. Beauclerk | 1 | Ben |
| 10 | 235 | Cries of London : Duke Cherries ; Chair Mender ; Sweet China Oranges ; New Mackrel ; Matches ; Milk below, Maids ; Turnips and Carrots ; Primroses ; Knives to Grind ; and Hot Spiced Gingerbread, by J. Aliprandi, after F. Wheatley | 10 | Ran |
| 18 | 236 | BEAUTY AND PRUDENCE, by T. Ryder, after A. Kauffman, <i>printed in colours, framed</i> | 1 | Br |
| 5 5 | 237 | Cardinal Bossuet, by P. Drevet, after H. Rigaud | 1 | Ma |

- 238 INSIDE A COUNTRY ALEHOUSE, by W. Ward, after G. Morland, *open-letter proof, fine* 1 62
- 239 Caricatures, by J. Gillray, J. Sayer, and others, *mounted and loose in a scrapbook* 84 1
- 240 Engravings from the pictures and sketches painted by Sir Joshua Reynolds, comprising the whole of his works, by S. W. Reynolds; a collection of two hundred and ninety-two mezzotints, *in forty-seven wrappers, all in proof state*; also a presentation copy of Moses, by S. W. Reynolds, inscribed "With the engraver's Compts." 293 42
- 241 R. EARLOM: A collection of fifty engravings after Cipriani, of which the following are printed in colours: Urania; Portrait of a Girl; Apollo; and Geography, *in original binding* 1 vol. 19
- 242 Views of Weymouth, by F. Bernie, after J. Nixon, *a set of twelve aquatints, bound in a volume* 1 vol. 6
- 243 The Kitchener Appeal, 1915, by Frank Brangwyn, *signed proof*; Countess of Oxford, after Hoppner, and six other subjects, *published by the Medici Society*; and another 9
- 244 Two portfolios, *sizes 23ins. by 17½ins., half morocco* 2 1 15
- 245 Vedute Di Roma, by G. B. Piranesi, *seventy-five views of Rome and frontispiece, bound in a volume* 1 vol. 20 10
- 246 Views taken at and near Rangoon, *the set of eighteen coloured aquatints with the two frontispieces*, by G. Hunt, H. Pyall, T. Fielding, and Reeve, after J. Moore, *loose in a portfolio* 20 14

DRAWINGS.

WILLIAM BLAKE.

- 247 Pan and one other, *9½ins. by 12ins.* 2 1

DUTCH SCHOOL.

- 248 A Battle Scene, *pen and sepia*; and one other view of a ruined Abbey 2 5

- 249 Bound volume of Sketches of Italian Views, etc., and one other volume of various studies and drawings 2 Pa

- 12 250 Hannah, by S. J. Solomon, 1865, *pen and ink drawing* 1 Fri

D. G. ROSSETTI.

- 5 5 251 Illustration to his ballad Troy Town, *chalk and wash, from Rossetti's sale, May 12th, 1883, 16ins. by 14½ins.*; and one other 2 Pa

D. G. ROSSETTI.

- 8 10 252 Groups of Lovers, *three designs in two frames for background of the Blessed Demoiselle; from Rossetti's sale, 1883* 2

MICHAEL ANGELO.

- 1 15 253 Design for Bas relief, *black chalk on white paper, in carved wooden frame, 8¾ins. by 6¼ins.* 1

WILLIAM MULLER.

- 10 254 A German Doorway, with figures by Fred Taylor, *15½in. by 11in.* 1 M

GEORGE CATTERMOLE.

- 1 15 255 Columbus asking Alms, *15½in. by 11½in.*; and one other 2 Kir

GEORGE CATTERMOLE.

- 256 A Castle Porch, *19½in. by 14½in.* 1 Pas

WATER-COLOURS.

JAMES LOXHAM BROWNE, 1890.

- 257 Landscape with woman resting; and one other, *a pair, 12½in. by 9¼in.* 2

- 258 Reapers and Children gathering Flowers; and one other, *10¾in. by 14½in.* 3

- 259 Mountainous Landscape with a river; and one other 2

SIR JOHN TERRIS, R.W.S

- 3 10 260 Old Town on the Coast of Norfolk; and one other, *a pair, 21½in. by 15½in.* 2 Ho

GIRTIN.

- sh 261 A Ruined Abbey, *water-colour*, $8\frac{1}{2}$ in. by $11\frac{1}{2}$ in. 1 3 10

GIRTIN.

- hur 262 Landscape, with birch trees, *water-colour*, $9\frac{1}{4}$ in. by $6\frac{3}{4}$ in. 1 3 10
 * * The above two drawings by Girtin are from the Collection of Thomas Woolner, R.A.

L. J. GEROME.

- ord 263 Travelling Arabs, 7in. by $9\frac{1}{2}$ in. 1 12 10

COPLEY FIELDING.

- aw 264 Bala Lake, $6\frac{3}{4}$ in. by 10in. ; and one other, by Varley 2 42 .

ENGRAVINGS.

- sed 265 On the Shore, after J. Israels ; Venice, by Brunet Debaines ; London from Hampstead, by S. W. Carline ; and The Parish Clerk (Orpin), by C. Waltner, after Gainsborough 4 . . .
- 266 The New Sash, by J. Strutt, after J. Russell ; Infant Samuel and St. John, by S. W. Reynolds, after Sir J. Reynolds, proofs ; and The Prodigal Son, a set of six line engravings 9 . - .
- 267 Sylvia and Collina, by J. Jones, after Sir J. Reynolds 2 . . .
- for 268 Faith, Hope, Charity, Prudence, Fortitude, Justice, and Temperance, by G. and J. Facius, after Sir J. Reynolds, a set of seven 7 4 10
- in 269 Hon. Mrs. E. Bouverie, by J. R. Smith, after J. Hoppner, slightly damaged on dress 1 32 .
- drawn 269A Hannah, by S. J. Solomon, 1865. pen and ink drawing 1 . . .
- ke 270 Les Deux Amis and Companion, by W. Dickinson ; and Princess Amelia, by F. Bartolozzi, after Lawrence 3 4 5
- holiday 271 Duchess of Devonshire and Lady Duncannon, by Dickinson, after A. Kauffman, in brown 1 4 10

- 3 . . 272 Sir George Rooke, by F. Bartolozzi, after J. Faber; and Elliston, by C. Turner, after G. H. Harlow, *printed in colours* 2 Me
- 2 2 273 The Market Girl, by T. Dickinson, after Mrs. E. Carter; and Constance, by Simon, after Pierre, *printed in colours* 2 Be
- 2 15 274 Florizel and Perdita (George IV and Mrs. Robinson); and Teniers' Boors, by Freeman, after D. Teniers, *printed in colours* 2 A
- 1 . 275 Midsummer Night's Dream, by S. Cousins, after Sir T. Landseer, *proof*; and Derby Day, after W. P. Frith, *proof* 2 An
- 2 15 276 Hares and Badgers, by C. Turner, after T. Bennett, *a pair* 2 The
- 5 . 277 Foxhound and Whelps and Fox and Cubs, by C. Turner, after T. Bennett, *a pair, open-letter proofs* 2 Yo
- 2 5 278 Whale Fishing, by M. Dubourg, after J. H. Clark, *a set of four aquatints, printed in colours* 4 Pe
- 18 279 The Proposal, by H. Meyer, after G. H. Harlow, *printed in colours* 1
- 2 5 280 A Group of three Girls, after A. Kauffman, *on silk, with border of sequins on a silk mount, printed in colours* 1 d
- 8 10 281 Morning and Evening, by J. Barney, after F. Wheatley, *a pair, coloured* 2 Kel
- 3 . 282 The Vale of Dedham, by D. Lucas, after J. Constable 1 Mea
- 7 . 283 The Cornfield, by D. Lucas, after J. Constable, *open-letter proof* 1 An
- 12 . 284 Cottage Children, by H. Birche, after T. Gainsborough, *open-letter proof* 1 Ha
- 4 . 285 Mucrass Abbey and Bally Hooly Castle, by F. Jukes, after T. Walmsley, *printed in colours* 2 Spe
- 19 . 286 SOUTH VIEW OF THE NEW CUSTOM HOUSE, by J. C. Stadler, after D. Laing, *printed in colours* 1 Colu
- 20 . 287 SOUTH VIEW OF SOMERSET HOUSE, by J. C. Stadler, after J. H. Shepherd, *printed in colours* 1 Mea

all	288	VIEW OF THE BANK OF ENGLAND, by D. Havell, after J. H. Shepherd, <i>printed in colours</i>	1	7 .
st	289	Portrait of a Lady, <i>proof, stipple engraving, printed in colours</i> ; and Daedalus and Icarus, by Facius, after Le Brun	2	10
o	290	Hebe, by C. Turner, after Huet Villiers, <i>printed in colours</i>	1	5 .
her	291	GRAND LEICESTERSHIRE STEEPLECHASE, by C. Bentley, after H. Alken, <i>the set of eight</i>	8	9 10
le	292	Epsom Races: Weighing In, and Rubbing Down; The Walk; Starting; and The Race Coming In, by T. Sutherland, after H. Alken, <i>in colours</i>	4	7 .
ll	293	Hebe, by J. Eginton, after W. Hamilton, <i>printed in colours</i>	1	10 .
and S.	294	The Education of Cupid, <i>circular stipple engravings, printed in colours, a pair</i>	2	26 .

The Property of the Lady Eva Dugdale,

Royal Lodge, Windsor Great Park.

ENGRAVINGS.

FRAMED.

ed	295	Meditation, by W. Ward, after Sir J. Reynolds; Lord Grenville, Thomas Grenville, and Duke of Buckingham, by T. A. Dean, after Gainsborough, Hoppner, and Jackson; and William Pitt	5	.
ford	296	Earl Fitzwilliam, by S. W. Reynolds, after W. Owen	1	1 10
ll	297	Sir Robert Peel, by C. Turner, after Sir T. Lawrence, <i>proof before letters</i>	1	6 .

AFTER SIR J. REYNOLDS.

ll	298	Edwin, by C. H. Hodges, <i>scratched letter proof</i>	1	8 15
tyard	299	A Contemplative Youth, by C. H. Hodges; and Miss Nelly O'Brien, by C. Spooner	2	2 .
le	300	Lord Robert Manners, by W. Dickinson, <i>no margins</i>	1	12 .
ard	301	C. J. Fox, by J. Jones	1	4 .

- 26 . 302 Miss Peel, by S. Cousins, after Sir T. Lawrence, *proof before the title* 1 *B*
- 26 . 303 LADY PEEL, by S. Cousins, after Sir T. Lawrence, *proof before the title* 1 *Jac*
- 19 . 304 MRS. ARBUTHNOT, by S. W. Reynolds, after J. Hoppner 1 *H*
- 50 . 305 COUNTESS OF OXFORD, by S. W. Reynolds, after J. Hoppner 1 *Fa*

The Property of a Gentleman.

SPORTING PRINTS.

- 6 15 306 Grouse, Pheasant, Partridge and Woodcock Shooting, by Howitt; Four shooting subjects, after H. Alken; and another set; *twelve prints in three frames* 3 *sp*
- 5 . 307 A set of four shooting subjects, by T. Sutherland, after D. Wolstenholme, *aquatints, printed in colours* 4 *La*
- 6 . 308 A. Stanhope with a favourite horse, by T. Fielding, after J. Pollard, *printed in colours* 1
- 2 15 309 September and October, by Himely, after F. C. Turner, *a pair, printed in colours* 2 *M*
- 25 . 310 The Seven Ages of the Horse, by and after H. Alken, *with the original cover, the set of seven* 8 *Sp*
- 8 . 311 A set of six shooting subjects, by T. Medland, after J. West 6 *Lo*
- 2 5 312 The Angry Farmer, by E. Scott, after G. Morland, *coloured; and four others* 5 *M*

PRINTS RELATING TO MUSIC.

- 1 8 313 Concert de Musique, by C. Picart; Musical Trees, *published by C. De Jonghe; and another* 4 *2*
- 10 314 Habit de Ville, and Deshabillé de Chambre, *published by Bonnat; Three Concert Tickets, by F. Bartolozzi, after Burney; and three others* 8 *c*

- eghi 315 The Musicians, by L. Van Leyden ; The Village Fête, by C. Dusart ; Le Violon Assis, by C. Dusart ; and The Strolling Musicians, by C. Vissher, after Ostade ; *the two latter unframed* 4 2 10
- is 316 St. Cecilia, by G. Shepheard, after Domenichino, *mezzotint* 1 / .
- o 317 Joseph Hayden, by G. S. Facius, after J. Hoppner ; The Same, by F. Bartolozzi, after Ott ; Orlando de Lassus, by J. Sadeler ; and six other portraits 9 12
- lo 318 A. Corelli, by Sherwin, and other engravers ; John Blow, by R. White ; John Gamble, by Cross ; and Rene Descartes, by Edelinck, *in five frames* 7 2 .
- lo 319 Thomas Britton, by T. Johnson ; and Carlo Tessarini da Rimini, by W. Pether, after Palthe 2 / 15
- er 320 Lady Mary Campbell, by J. McArdell, after A. Ramsay, *title cut off* ; and Miss Fordyce, by P. Corbutt, after Sir J. Reynolds 2 2 15
- is 321 Christopher Simpson, *the large and small plates* ; The Same, playing the violoncello, *first state* ; and Thomas Greeting ; all by W. Faithorne, *one unframed* 4 4 .
- hur 322 The Seven Liberal Arts, *with frontispiece*, by F. Clein ; St. Cecilia, by R. Strange, after Raphael ; The Enraged Musician, by W. Hogarth ; and eight others, *two framed* 18 10
- er 323 Earl of Abingdon, by M. Benedetti, after Rigaud ; W. Cramer, by T. Hardy ; J. B. Viotti ; and four others 7 9
- is 324 The Musician, by J. G. Haid, after Amoroso ; Bill of Paganini's last Concert, 1832 ; Giardini, by S. W. Reynolds, after Sir J. Reynolds ; John Broadwood, by W. Say, after J. Harrison ; and other portraits of Piatti, Handel and Joachim 9 2 8
-
- er 325 Views in India, by and after W. Hodges, *aquatints* ; and Views of Tivoli, by G. Melin 6 10
- t 326 The Rat Catcher, by R. Laurie, after Ostade, *proof* 1 4 5

Other Properties.

IN THE PORTFOLIO.

- 10 . 327 Twenty-four Engravings in colours by F. Bartolozzi of Portraits from the original drawings by Hans Holbein *with letterpress*; amongst them are Queen Mary, Marchioness of Dorset, Lady Surrey, Lady Barkly, Anne of Cleves, Lady Butts, etc. (24) Br
- 12 . 328 The original Works of William Hogarth, *published by J. and J. Boydell, 1790; the set of one hundred and three engravings and the extra plate of The Indian Emperor* 1 vol. Sp
- 34 . 329 ILLUSTRATIONS TO THE WORKS OF SHAKESPEARE, *published by J. and J. Boydell, eighty-six engravings, bound in a volume* 1 vol. l
- 18 330 J. Suyderhoef: Gillis de Glarges, after Miereveld; Wikenburg, after F. Hals; and Marc Zuerius, after Dubourdieu; Lucas Vorsterman, by F. Vanden Wyngarde; C. Huygens, by L. Vorsterman; and J. De Heem, by Pontius, all after J. Livius; and two others 8 R
- 12 331 Pietro Aretino, *proof*, and Giorgione, by C. Van Dalen; Daniel Dilger, by J. Falck, after S. Wagener; and fourteen other English and foreign portraits 17 B
- 2 10 332 Charles II, by C. Van Dalen, after Nason; Duke of Norfolk, by L. Vorsterman, after Holbein; Margaret Lemon, by R. Gaywood, after Vandyck; and another 4 M
- 1 1 333 P. Gunst, after Vandyck: Charles I.; Henrietta Maria; Countess of Carlisle; Countess of Chesterfield; and six other portraits; *a set of* 10 B
- 10 334 Portrait of a lady as a shepherdess, by J. Lovelace, after T. Hudson; and George III, by B. Baron, after Adolphe 2 R

FRENCH LINE PORTRAITS.

- 9 5 335 Cardinal Bossuet, by P. Drevet, after H. Rigaud 1 thea
- 2 2 336 Philippe Everard, by Edelinck, after Torteбат; Henri Godet, by P. Van Schuppen; François de la Mothe, by L. Spirinx; and P. V. Bertin, by Edelinck, after Coypel 4 B

A. MASSON.

er	337	Guillaume de Brisacier, after P. Mignard (<i>Dumesnil</i> 15), <i>fourth state</i>	1	12	.
ew	338	Marie Duchesse de Guise, after P. Mignard (<i>D.</i> 32), <i>fifth state</i> ; Louis XIV, after C. Le Brun (<i>D.</i> 43); and Gui Patin (<i>D.</i> 59)	3	10	
tyard	339	Comte d'Harcourt, after N. Mignard (<i>D.</i> 34)	1	6	.
eder	340	François Rouxel de Medary (<i>D.</i> 51), <i>second state, slightly damaged on forehead</i>	1	1	.

R. NANTEUIL.

vard	341	Christina, Queen of Sweden, after Bourdon (<i>D.</i> 67), <i>third state</i>	1	3	15
tyard	342	François de La Mothe Le Vayer (<i>D.</i> 143), <i>second state</i>	1	1	14
lo	343	Jean Loret (<i>D.</i> 150), <i>third state</i>	1	2	12
der	344	Guillaume de Lamoignon, by F. Poilly, after C. Le Brun, <i>creased</i>	1	2	15
ard	345	Louis XIV, by P. Simon, <i>life size head</i>	1	6	5
cker	346	The Defence of Gibraltar, by J. Fittler; and The Relief of Gibraltar, by D. Lerpiniere, after R. Paton, <i>a pair</i>	2	4	.
in W.	347	Admiral Hawke's defeat of the French Fleet off Belle Isle; and Admiral Boscawen's defeat of the French Fleet off Lagos, by P. C. Canot, after R. Paton; <i>a pair</i>	2	13	10

MEZZOTINT PORTRAITS.

ew	348	Sir John Chicheley, by A. Browne, after Sir P. Lely	1	14	
ky	349	Mrs. Cibber, after T. Hudson; J. Quin, after T. Hudson; and three others	5	1	4
is	350	Charles II, after Sir P. Lely (<i>C. Smith</i> 77)	1	19	10

J. FABER.

4 .	351 Philip, Earl of Hardwicke, after T. Hudson (<i>C.S.</i> 178)	1	B
1 15	352 Flora Macdonald, after T. Hudson (<i>C.S.</i> 230)	1	g
10	353 Thomas, Lord Parker, after Kneller (<i>C.S.</i> 274)	1	B
5 10	354 Sir Dudley Ryder, after J. Crank (<i>C.S.</i> 313)	1	f
1 .	355 M. Hewetson, after Lutterell; Queen Mary, after Vander Vaart; and Charles, Duke of Somerset, after Riley, all by J. Smith; Baron Wainwright, by J. Brooks, after Latham; and Sir R. Eyre	5	B
1 12	356 Frederick, Duke of Schomberg, by J. Smith, after Kneller	1	B
10	357 Robert Drummond, by J. Watson, and Richard Robinson, by R. Houston; both after Sir J. Reynolds	2	M
3 10	358 Richard Busby, by J. Watson, after J. Riley	1	B

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£ 2721. 13. 0.

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P. MARNY

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J. M. W. TURNER
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DRAWINGS
IN PENCIL, PASTEL AND WATER-COLOUR,
AND
OIL PAINTINGS.

DRAWINGS.

IN THE PORTFOLIO.

RICHARD WILSON.

LOT

- | | | | | |
|---------------|---|---|---|------|
| <i>Watson</i> | 1 | Reedham Castle, <i>indian ink on grey paper heightened in white, framed; and three others, in folio</i> | 4 | 2 15 |
|---------------|---|---|---|------|

W. VAN DE VELDE.

- | | | | | |
|--------------|---|--|---|---|
| <i>Smell</i> | 2 | A Beach Scene with boats and figures; and Study of a Battleship, <i>indian ink</i> | 2 | 0 |
|--------------|---|--|---|---|

ITALIAN SCHOOL.

- | | | | | |
|---------------|---|--|---|-----|
| <i>Atthew</i> | 3 | Study for an Altar-piece; and one other | 2 | 1 2 |
| <i>Ragg</i> | 4 | Seven water-colour drawings—Studies of Plants, etc.; and one print | 8 | 2 5 |

W. DELAMOTTE.

- | | | | | |
|----------------|---|---|---|----|
| <i>Pelling</i> | 5 | Volume of 91 Drawings; and 112 various other drawings | 1 | 15 |
|----------------|---|---|---|----|

FRAMED.

E. W. COOKE, R.A., 1864.

- 1 .
6 The Well near Battle
8½ in. by 11 in.

1 *Peace*

E. W. COOKE, R.A.

- 2 .
7 Pier Head, St. Heliers, Jersey
9 in. by 11 in.

1 *Mea*

JULIUS KOSSAK, 1883.

- 1 /
8 A Battle Scene
14½ in. by 17½ in.

1 *Wo*

JOHN BUCKLER.

- 13 10
9 South-West View of Salisbury Cathedral, and Lincoln Cathedral,
a pair
18½ in. by 24 in.

2 *Cro*

JOHN BUCKLER.

- 2 10
10 Durham Cathedral and Ely Cathedral, a pair
22 in. by 30 in.

2 *Wel*

ADAM BUCK, 1822.

- 3
11 Portrait of a Lady in low-necked dress

1 *Pax*

ROSALBA.

- 4 10
12 Portrait of a Lady in pink cloak, holding an apple ; and com-
panion
Pastels, 17½ in. by 13½ in.

2 *Wi*

W. HAMILTON, R.A.

- 25
13 Portrait of Mrs. La Touche
Pastel, in an oval, 9½ in. by 7½ in.

1 *Ja*

F. COTES.

- 14 Portrait of a Lady in profile, *pastel*, 21 in. by 18 in. ; and one other 2

3 10

WILLIAM HUNT.

- 15 A Mossy Stone ; and one other
4½ in. by 4½ in.

2

3 10

WILLIAM BLAKE.

- 16 Illustration to Burger's Leonore, *water-colour*, 3 in. by 5½ in. ;
and two others 3

8 10

ENGLISH SCHOOL.

- 17 Portrait of Mr. E. Raven Hill, grandfather of the late Canon
Raven Hill, as a little boy, in blue suit holding a hoop and
seated in a landscape
Pastel, 22½ in. by 18½ in. 1

1 1

DAYES, 1785.

- 18 Landscape with figures, 9½ in. by 12½ in., *oval* ; and one other 2

9 10

P. MARNY.

- 19 View on a Canal at Caudebeck, Normandy, with old buildings
and church
Water-colour, 37 in. by 24 in. 1

17 .

- 20 A Folio, containing 75 Drawings of Birds
In water-colour 1

4 .

- 20A A Collection of Drawings, by English artists, and some Etchings,
by and after Rembrandt
In volume bound in red morocco, with brass clasp 1

88 .

The Property of the late Edward Bond, Esq.

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FRAMED.

THOMAS COLLIER.

- 14 10 21 View on Hampstead Heath
9½ in. by 13½ in.

1 Peac

JOHN FULLEYLOVE.

- 7 10 22 Queen's College, Oxford, 10½ in. by 14 in.; and one other

2 a

CLEMENT DU PONTET.

- 1 15 23 View from Harrow-on-the-Hill
11 in. by 15 in.

1 Call

J. CARLISLE.

- 2 5 24 The Thames from Shooters' Hill
13½ in. by 23½ in.

1 W.

JOHN WHITE.

- 1 15 25 Branscombe Mouth
14 in. by 20 in.

1 Peac

ALFRED GOODWIN.

- 32 26 Street Scene in Cairo
10 in. by 14 in.

1 Lou

FRANK SALTFLLEET.

- 1 6 27 View in Alassio
11 in. by 17¼ in.

1 View

JAMES ORROCK.

- 28 Hume Castle
below 11 $\frac{1}{4}$ in. by 16 $\frac{1}{4}$ in.

1 5.

COPLEY FIELDING.

- 29 Classical Landscape, 12 $\frac{1}{4}$ in. by 19 in.; and one other

2 3.

LOUIS APOL.

- 30 Winter Scene with windmill
cock 14 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in.

1 12 10

COPLEY FIELDING.

- 31 Scene on a Lake: Evening
man 6 $\frac{1}{2}$ in. by 9 in.

1 32.

ALBERTO PISA.

- 32 Interior of Monreale, Palermo, 13 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.; and one other

2.

P. L. FORBES.

- 33 Landscape: Autumn Evening
ing 15 in. by 21 in.

1 15

GORDON G. SMITH.

- 34 On the Seine, Paris
ing 7 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in.

1 15

WILLIAM TURNER.

- 34A View in Windsor Great Park
cock 24 in. by 40 in.

1 25.

OIL PAINTINGS.

DAVID COX.

- 1 5 35 River Scene : Evening Sky, 4 in. by 14 in. ; and one other 2

IBBETSON.

- 15 36 Travellers on a Hillside, *panel*, 11 in. by 14 in. ; and one other 2

JOHN CROME.

- 8 37 Landscape, with cottage and windmill
Panel, 12 $\frac{3}{4}$ in. by 19 in.

JAN EKELS (THE ELDER).

- 14 10 38 A Dutch Town with a canal
14 in. by 18 in.

Q. BREKELENKAM.

- 185 39 Interior, with an old woman scraping fish ; *signed and dated*
Panel, 17 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in.

GERARD VAN BATTEM.

- 23 40 Scene in a Village, with hills and river in the distance ; peasants
merrymaking in the foreground ; *signed*
Panel, 23 $\frac{1}{2}$ in. by 32 $\frac{1}{2}$ in.

JAMES STARK.

- 335 40A Landscape with harvesters
20 $\frac{1}{2}$ in. by 28 in.

J. M. W. TURNER.

- 9 40B The Shipwreck
31 in. by 47 in.

JAMES STARK.

40C Landscape with rustic foot-bridge over a river

Tatkinson

Panel, 17 in. by 23½ in.

1 3s

The Property of the Lady Eva Dugdale,

Royal Lodge, Windsor Great Park.

DRAWINGS.

FRAMED.

CANALETTO.

41 View of a Town, 6 in. by 10 in. ; and one other

2 60

in 7.

CANALETTO.

42 View of Warwick Castle, and another, a pair
12½ in. by 22 in.

2 9s

to

CLAUDE.

43 Landscape, with figures and a horse drinking at a pool
Pen and sepia, 5 in. by 6½ in.

1 10s

teson

ENGLISH SCHOOL, 1804.

44 Boy Driving Cattle on a road, and companion drawing
14½ in. by 18½ in.

2 3s

irbank

OIL PAINTINGS.

IBBETSON.

45 The Ford; 11½ in. by 16 in. ; and one other

2 10s

main

MORLAND.

- 8 46 Donkey and Pigs in a stable, 12 in. by 16 in. ; and one other 2 *Welf*

REINAGLE.

- 12 47 A Wooded Landscape, with a horseman on a road, 13½ in. by 17 in. ; and two others 3 *do*

PYNACHER.

- 130 48 A Hilly Landscape, with two figures on a road, *panel*, 13½ in. by 19½ in. ; and one other 2 *Salv*

ENGLISH SCHOOL.

- 17 49 Landscape, with figures and a windmill 25 in. by 30 in. 1 *Morr*

GEORGE STUBBS, 1779.

- 5 50 Portrait of a Horse in a Landscape ; *signed and dated*
Panel, 25 in. by 30 in. 1 *Lang*

J. HOPNER, R.A.

- 450 51 Portrait of a Young Lady in white dress and red sash, seated in a landscape, her hair tied with white ribbon 45 in. by 35 in. 1 *Legg*

DRAWINGS.

FRAMED.

The Property of a Gentleman.

DAVID ROBERTS, R.A., 1846.

- 41 52 View of Gibraltar from the Heights
Water-colour, 15 in. by 20 in. 1 *Bow*
- 9 53 Sketch for picture of The Sisters, 13½ in. by 8½ in. ; and one other 2 *Peac*

H. O'NEIL, 1875.

- ung 54 A Salmon Stream, 12 in. by 15 in.; and one other by the same
Oil sketches on paper 2 2 10

E. W. COOKE, R.A.

- loose 55 Boy and Donkey in a Stable
12½ in. by 16½ in. 1 2 10

PREZIORI, 1872.

- lo 56 Turkish Bazaar with figures, 18 in. by 13 in.; and one other 2 5

GEORGE H. FRIPP, 1862.

- askell 57 Eastbourne Beach
10 in. by 14 in. 1 8

DAVID COX, 1851.

- ber 58 Moorland, with figures and stormy sky; signed
11 in. by 14½ in. 1 68

"PHIZ," 1862.

- gatt 59 Running the Rail, and Look before you Leap, water-colours,
signed and dated; a pair 26
11 in. by 15 in. 2

DAVID COX, 1831.

- new 60 A View on the Coast, with figures, 6½ in. by 9½ in.; and one
other 2 66

P. W. ADAMS, R.S.A.

- shell 61 Fidra, North Berwick, 13½ in. by 21 in.; and one other 2 6

A. SERVIN.

- teutyard 62 Old Cottages and a fallen tree, black chalk, 10½ in. by 19 in.;
and one other, water-colour 2 2 5

E. A. GOODALL, 1864.

- 10 10
63 Nôtre Dame, Paris, by Moonlight
14½ in. by 22½ in.

1 Middle

COLLINGWOOD SMITH.

- 28
64 A Coast Scene with rough sea, 9 in. by 20½ in.; and one other
—The Salmon Stream

2 False

E. W. COOKE, R.A., 1868.

- 65 Fishing Boat on the Beach at Low Tide, 10 in. by 15 in.; and
one other—A Highland Scene

2 Burg

J. M. W. TURNER.

- 30
66 Stormy Day off the Coast, 7 in. by 11 in.; and one other

2 Peaco

DAVID ROBERTS, 1848.

- 14 10
67 St. Michael's Mount, 10 in. by 14 in.; and one other

2 Fairb

A. PREVOST.

- 68 Religious Procession, charcoal, 19 in. by 12 in.; and one other
—Carnival Scene

2 Pass

OIL PAINTINGS.

PH. RUMPF.

- 5
69 A Woman Sleeping near a window, panel, 13½ in. by 10½ in.; and
one other

2 Middle

PH. RUMPF.

- 1 15
70 Young Girl doing Crochet Work, 8½ in. by 7 in.; and one
other

2 You

T. JUNGSMANN.

- 71 A Peasant seated, drinking wine, 10 in. by 7½ in. ; and one other 2 6 .

BONNINGTON.

- 72 A Spanish Lady, panel, 10¾ in. by 7¼ in. ; and one other—
Dead Birds 2 3 .

A. AIBENBACH.

- 73 A Wreck on the Coast, 10 in. by 12 in. ; and two others 3 17 15

H. O'NEIL, A.R.A.

- 74 Lady Jane Grey, 19 in. by 15 in. ; and two others 3 5 15

G. HOGAIT.

- 75 Landscape with a windmill, panel, 7½ in. by 10 in. ; and two others 3 6 .

H. FONK, 1865.

- 76 Hilly Landscape with castle, 22 in. by 19 in. ; and one other 2 3 10

GEROME.

- 77 St. Jerome Sleeping in the Desert, 26 in. by 36 in. 1 50 .

P. RUMPF.

- 78 Two Ladies walking on a terrace, 39 in. by 30 in. 1 2 5

A. MOZIN.

- 79 Shipping Scene, 14 in. by 21 in. ; and two others 3 6 15

HENRY CLEENEWERCK, 1869.

- 80 L'Isle de Cuba, 32 in. by 44 in. 1 2 .

HENRY CLEENEWERCK.

- 81 Tropical Landscape, 38 in. by 32 in.

1

SIR J. E. MILLAIS, P.R.A.

- 82 The Good Resolve; *signed and dated 1876*

1

* * Exhibited at Burlington House Winter Exhibition, 1898.

[See ILLUSTRATION].

VAL PRINSEP, R.A.

- 83 "And the Herd ran violently down a steep place into the sea"
—*St. Mark v, 13*

64 in. by 48 in.

1

- 84 A Japanese painting, on silk: A Lake Scene, with distant mountains and trees

Black and white, 35 in. by 50 in.

1

Other Properties.

OIL PAINTINGS.

FLEMISH SCHOOL (XVTH CENTURY).

- 85 The Crucifixion

Panel, 8 in. by 7 in.

1

CONTINENTAL SCHOOL.

- 85A Portrait of a Lady

26 in. by 21 in.

1

NATTIER.

- 86 Portrait of a Lady, in blue dress with gold braid, *oval, 30 in. by 25 in.*; and one other.

2



No. 82.

DE HEEM.

- 87 Still Life : Fruit and flowers, with lobster on a table

Wilsford 22 in. by 28 in.

1

58

REV. PETERS.

- 88 Girl lying in bed, 9½ in. by 11½ in.; and a Drawing by LAWRENCE

2

20

VAN DYCK.

- 89 SALVATOR MUNDI. The Infant Saviour standing uncovered by the side of a globe (the symbol of the World) on which He leans His right arm, with the two fingers of the hand pointing upwards, a ray of glory surrounds His head and a red mantle cast over His arm floats behind His Head

Good Canvas, 27 in. by 21 in.

1

5

* * * From the Blenheim sale, 1894. A duplicate of No. 416, vol. III, Smith Catalogue Raisonné.

F. ZUCCARELLI.

- 90 Hilly Landscape and River, with cattle going over a bridge, figures in foreground

Wise 24 in. by 19 in.

1

22.5

VAN DYCK.

- 91 Portrait of a Man in armour

Hardman 30 in. by 25 in.

1

11

MYTENS.

- 92 Portrait of a Man in black dress with white collar

Croft 30 in. by 25 in.

1

14

HOLBEIN.

- 93 Portrait of a Man with jewelled hat

Langton Panel, 15 in. by 11½ in.

1

25

HOLBEIN SCHOOL.

- 85 . 94 Portrait of Mary Tudor, sister of Henry VIII, in richly brocaded costume, fan-shaped collar, shaped hat of the period and pearl necklace *Paint*
Panel, 48 in. by 34 in.; in carved frame 1

JAN BREUGHEL.

- 8 10 95 Hilly Landscape, with travellers on the road *Art*
Panel, 22½ in. by 36 in. 1 *Coll.*

DUTCH SCHOOL.

- 2 2 96 Portrait of George Wither, the poet; bust, in lace ruff, large hat and black dress; coat-of-arms in the background; *Painted* *Wet*
in an oval
7 in. by 5½ in. 1

J. VAN HUYSUM.

- 20 . 97 Classical Landscape, with shepherds and sheep *Paint*
31 in. by 25 in. 1

DUTCH SCHOOL.

- 2 5 98 Interior of an Artist's Studio; and one other, a pair *Mass*
23 in. by 20 in.; unframed 2

VAN DER BANCK.

- 7 99 Portrait of a Lady in red bodice, with a pearl necklace, *oval*,
30 in. by 25 in.; and two others 3

SCHOOL OF RUBENS.

- 20 100 Peasants attacking a hunting party *Paint*
Panel, 23½ in. by 39 in. 1

P. P. RUBENS.

- 3 . 101 An Angel, with three figures on clouds, *sketch*
Panel 1 *Oak*

S. VAN RUYSDAEL.

- 102 View of Utrecht in background, river in middle distance, and
sand dunes in foreground 1

BRONZINO.

- 103 Madonna and Child with St. John
Panel, 36 in. by 28 in. 1

SPANISH SCHOOL.

- 104 The Death of St. Francis
48 in. by 34 in. 1

GEORGES BRILLLOUIN.

- 105 A Cavalier with a monk
Panel, 14 $\frac{3}{4}$ in. by 12 in. 1

SPANISH SCHOOL.

- 106 A Boy offering wine to a man, who holds a compass in his right
hand; a bottle, map and other objects on the table
36 in. by 28 $\frac{1}{2}$ in. 1

F. GOYA.

- 107 Portrait of a Gentleman 1

GERMAN SCHOOL, XVI CENTURY.

- 108 Madonna and Child with St. Joseph in a landscape
Panel, 16 $\frac{1}{2}$ in. by 14 in.; without frame 1

SORGH.

- 109 A Visit to the Dentist, *panel, 9 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.*; and one other,
Dutch School; without frames 2

OUDREY.

- 110 Foxes with game; and one other, a pair
Panels, 22 in. by 17 in.; without frames 2

CLOSTERMANS.

- 28 .
111 Portrait of a Youth in brown dress, with scarlet cloak, lawn collar and cuffs
34 in. by 28 in. 1

L. URBAN.

- 6 10
112 Oriental Street Views, a pair
40 in. by 30 in. 2

GHISOLPHI.

- 18 .
113 View of Ruins by a river, with figures
38 in. by 54 in. 1

ITALIAN SCHOOL.

- 1 1
114 Virgin and Child
Panel, 14 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in. 1

- 3 10
115 The Adoration
Panel, 9 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in. 1

DUTCH SCHOOL.

- 21 .
116 A Battle Scene
18 in. by 26 in. 1

- 7 .
117 Trophies of War
On copper, 8 in. by 11 $\frac{1}{2}$ in. 1

GIORGIONE.

- 5 .
118 Portrait of a Man with large black hat and coat of furs, holding a flute in his right hand
19 $\frac{3}{4}$ in. by 16 in. 1

J. BAPTISTE.

- 18 .
119 Flowers in a carved bowl
31 in. by 25 in. 1

DAUBIGNY.

- 120 River Scene with trees and fisherman
deleto 19½ in. by 26½ in. 1 11

A. GLENDENNING.

- 121 A Landscape on the Coast; and one other, a pair
o 7¾ in. by 14½ in. 2 10 10

JAMES WEBB.

- 122 A Coast Scene; and one other, a pair
re 8 in. by 12 in. 2 1 1

DUTCH SCHOOL.

- 123 A Road by a River, *panel*, 15 in. by 23 in.; and two others 3 32
se

P. DE LOUTHERBOURG.

- 124 Landscape with cattle, shepherds and shepherdess; and one
urford other, by the same, a pair 10
 18 in. by 25 in. 2

ENGLISH SCHOOL.

- 125 A Musical Party
sons 24 in. by 29 in. 1 20

J. M. W. TURNER.

- 126 View on the Grand Canal, Venice
akes On thick vellum 1 5 5

WILLIAM BLAKE.

- 127 The Day of Judgment
on 25 in. by 31½ in. 1 2 2

SIR BENJAMIN WEST.

- 128 The Annunciation
32 in. by 23 in.

1 Car

SIDNEY R. PERCY.

- 129 Loch Katrine and Buttermere, Cumberland, a pair
13½ in. by 18½ in.

2 Ho

CHARLES LESLIE.

- 130 A Showery Day, Barmouth, North Wales; and two others by
the same
12 in. by 24 in.

3 o

DAVID TENIERS (THE YOUNGER).

- 130A Figures Merry-making in a Village
27 in. by 23 in.

1 o

ROBERTS.

- 130B Views of Ruins, a pair, on panels, 10 in. by 7 in.; and two
others

4 M

P. NASMYTH.

- 130C Landscape with cottages
Panel, 23 in. by 31 in.

1 B

JAN VAN HUCHTENBURGH.

- 130D A Battle Scene
Panel, 23 in. by 34 in.

1 o

The Property of Miss Moens,

of 17, Micklethwaite Road, Fulham, S.W.

SIR JOSHUA REYNOLDS, P.R.A.

- eger 131 Portrait of Miss Theophila Palmer seated reading a book :
engraved by S. W. Reynolds
30 in. by 25 in. 1 22

The Property of the late Paul Butler, Esq.

of Wyck Hill, Glos.

(BY ORDER OF THE TRUSTEES, owing to the Sale of the Wyck Hill Estate).

ENGLISH SCHOOL.

- cun 132 Portrait of a Divine
30 in. by 25 in. 1

ENGLISH SCHOOL.

- ith 133 Portrait of Lady Frances Head
30 in. by 25 in. 1 10

L. DU BOIS, 1684.

- man 134 Portrait of a Man with long curled hair, in black dress with
lawn collar, in a painted oval
30 in. by 25 in. 1 8

STONE.

- er 135 Portrait of Charles I in armour
50 in. by 40 in. 1 14 10

ALLAN RAMSAY.

- 24 .
136 Portrait of a Young Man in blue satin costume trimmed with gold, with slashed sleeves and white lace collar, standing near a column, his plumed hat in his left hand
70 in. by 45 in. 1

The Property of Mrs. M. Newton Jackson,
of Northlands, Streatley-on-Thames.

OIL PAINTINGS.

WRIGHT OF DERBY.

- 33
137 Edwin at the Tomb of his Father
50½ in. by 40½ in. 1

ANDRO MARCO.

- 10
138 On the Campagna: cattle and peasants crossing a bridge
40½ in. by 53 in. 1

GASPAR POUSSIN.

- 38 .
139 Classical Landscape with burning castle
37 in. by 51 in. 1

TENIERS.

- 10 10
140 A Winter Scene in a village with peasant driving two pigs
40½ in. by 66 in. 1

HENRY BRIGHT.

- 3
141 Eyemouth on the Sea, Berwickshire
36 in. by 60 in. 1

RICHARD WILSON.

- 142 Classical Landscape with figures

54 in. by 72 in.

1

9

SIR BENJAMIN WEST, P.R.A.

- 143 Destruction of Sodom

Panel, 78 in. by 48 in.

1

5

RICHARD WESTALL.

- 144 Fishermen on the coast

15 in. by 13 in.

1

2 10

RICHARD WESTALL.

- 145 The Storm

15 in. by 13 in.

1

2 2

GUARDI.

- 146 St. Mark's Square, Venice

11 $\frac{3}{4}$ in. by 17 $\frac{3}{4}$ in.

1

10

CLAUDE.

- 147 A Seaport with buildings and figures

Panel, 8 in. by 12 $\frac{1}{2}$ in.

1

2 10

SIR W. F. DOUGLAS.

- 148 "Devotion"

Panel, 7 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in.

1

10

DUTCH SCHOOL.

- 149 A Woman in red jacket trimmed with white fur peeling an apple

Panel, 8 in. by 7 in.

1

10

SCHOOL OF OSTADE.

- 150 A Dutch Fair

*On copper, oval, $7\frac{3}{4}$ in. by $10\frac{1}{2}$ in.*Paxton
1

DUTCH SCHOOL.

- 151 Dutch River Scene with town and shipping

 *$16\frac{3}{4}$ in. by $22\frac{1}{4}$ in.*do
1

DUTCH SCHOOL.

- 152 Dutch Interior with lady writing a letter, a servant maid standing by

*21 in. by 18 in.*Burg
1

DUTCH SCHOOL.

- 153 Dutch Interior with two figures

*Panel, $15\frac{3}{4}$ in. by $19\frac{1}{2}$ in.*do
1

DUTCH SCHOOL.

- 154 Young Man and Woman conversing at a door

 *$17\frac{1}{4}$ in. by $14\frac{3}{4}$ in.*do
1

CARLO DOLCI.

- 155 Madonna and Child surrounded by 12 portraits after Old Masters

*On copper, 8 in. by $9\frac{1}{2}$ in.*Lang
1

BACKHUYSEN.

- 156 Seascape with ships

 *$14\frac{1}{2}$ in. by $16\frac{1}{4}$ in.*do
1

ENGLISH SCHOOL.

- 157 Lake Scene with hills

*Panel, $12\frac{3}{4}$ in. by $16\frac{1}{2}$ in.*Dix
1





G. CECCHINI.

- 158 View on the Upper Meuse

27½ in. by 38¼ in.

1

25

GEORGE MORLAND.

- 159 Jack at the Capstan; *signed*

27½ in. by 35½ in.

1

36

GEORGE MORLAND.

- 160 The Smugglers; *signed*

27½ in. by 35½ in.

1

98

[See ILLUSTRATION].

The Property of a Gentleman.

DAVID FARQUHARSON, R.A.

- 161 Landscape with trees by a stream

11 in. by 17 in.

1

910

T. ALLOM.

- 162 Windsor Castle, *16 in. by 23 in.*; and one other: Lake Con-
stance, by Sir David Wilkie

2

11

BERNARD HEMY

- 163 River Scene

10 in. by 13 in.

1

3

SIR JOHN PETTIE, R.A.

- 164 Birch Trees, *18 in. by 23 in.*; and one other: Scene in the
Lakes, by Colin Hunter, R.A.

2

45

J. McWHIRTER, R.A.

- 165 Hilly Landscape with a waterfall
36 in. by 28 in.

1

W. WEST (OF BRISTOL).

- 166 Scene in Norway
35 in. by 48 in.

1

MODERN ITALIAN.

- 167 Madonna and Child with saints
Oval top, 19 in. by 12 in.

1

3708. 7.

END OF SALE.

NOTICES OF SALES.

NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING
PAPERS:—

<i>Mondays</i> ...	...	Daily Telegraph; Morning Post.
<i>Tuesdays</i> ...	...	Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK
APPEAR IN THE FOLLOWING PAPERS:—

<i>Wednesdays</i>	...	Pall Mall Gazette.
<i>Saturdays</i>	...	Country Life, and Spectator.
<i>Sundays</i> ..	...	Observer, and Sunday Times.

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE
SELLING SEASON IN:—

Burlington Magazine.	Connoisseur.
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PAPERS:—

A. ENGLISH.

<i>Thursdays</i>	...	Times Literary Supplement.
<i>Saturdays</i>	...	Athenæum.
„	...	Bookman's Journal.
„	...	Clique.
„	...	Publishers' Circular.
„	...	Field.
<i>Mondays</i> ...	...	Sporting Life.
„ ...	...	Sportsman.

B. FOREIGN.

Journal des Arts (Paris).	New York Times.
New York Herald (Paris Edition).	New York Evening Post.
American Art News.	Boston Transcript.
Philadelphia North American	Chicago News.

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